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ABSTRACT

This manual for children's librarians was produced in conjunction with the Kentucky bicentennial and is intended to help find ways for children to experience the past; to stimulate ideas about book-related programs suited to individual communities and resources; and to suggest history-related activities. The manual is presented in seven sections: (1) publicity--ideas for promoting the READiscover Kentucky concept; (2) history--history program ideas and activities, many of which actually took place in Kentucky in former times; (3) folklife--(By Robert and Janet Gates), with ideas for children and adult programming; (4) environment--environmental history of Kentucky and activities for promoting recycling and nature conservation; (5) performing artists--description of individual Appalachian storytellers, entertainers, and musicians; (6) bibliography--a listing of approximately 200 books and materials that are associated with sections of the manual; and (7) reproduction masters--for use in promoting READiscover Kentucky and with activities about the state in general. (ALF)

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A Children's Services Manual



Kentucky Department
for Libraries & Archives



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Public libraries celebrate the Bicentennial

12054357



A Children's Services Manual

Kentucky Department for  Libraries & Archives





Printed with LSCA funds • 1991

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WOW!



ACKNOWLEDGEMENTS

When working on a project of this nature, it is always risky to thank those who helped you by name. There is a good chance someone will be overlooked. Though I do not think of myself as a risk taker, I am going to name names and hope that I get all of them.

Thanks to the committee who helped conceive this project, who gave me more ideas than I could possibly use, who worked with various resource people, and who encouraged me every step of the way.

BICENTENNIAL CHILDREN'S PROGRAMMING COMMITTEE

Erma Anderson, Bluegrass Regional Library Board
Rose Bray, Louisville Free Public Library
Kathy Crawford, Larue County Public Library
Pat Crum, Martin County Public Library
Becky Dickerson, Hopkinsville-Christian County Library
Sybil Galer, Letcher County Public Library
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(Meggan Conway and Jim Witham)
Lesley Potts, Bowling Green Public Library
Martha Rankin, Shelby County Public Library
Betsy Robinette, Boone County Public Library
Lisa Waddle, Pulaski County Public Library

Thanks to those who met with the committee: Louis DeLuca of the Kentucky Department of Education, Bob Gates of the Kentucky Folk Life Program, Julie Smither of the Kentucky Natural Resources and Environmental Protection Cabinet, and Jeanne Suchanek of the Kentucky Historical Society.

Contributors are acknowledged on the pages of their submissions where feasible, but many priceless contributions were made in the names of agencies only. Some of the people behind those nameless contributions are Nancy Baird of the Kentucky Library and Larry Scott of the Kentucky Museum (both of Western Kentucky University) and Vicki Middleswarth of the Kentucky Historical Society.

Thanks to the Vermont Department of Libraries and to the State of Arizona Department of Library, Archives and Public Records for inspiration by way of manuals from their past summer reading programs.

In an endeavor like this there are always many in-house people who give aid and expertise: Ellen Dickerson and Molly McConnell who prepared the AV bibliography; Molly Cone who worked with the committee and kept us abreast of statewide bicentennial plans; Jay Bank who made the crossword puzzles; Myra Morton who was the committee secretary and who helped with all phases of manual production; and Jim Nelson, our state librarian, who has always offered his unqualified support for youth services in Kentucky.

Last, but not least, thanks to our artist Chris Ware. Chris is a member of the staff of the Lexington Herald-Leader. He is a frequent library user as are his wife and three preschool children. For years his "Library Jones" character has been a favorite of Kentucky kids and their librarians. For **READiscover Kentucky** he has created a whimsical Daniel Boone who (despite the fact that he is reported to have been substantially illiterate) will at long last discover the joys of reading--just look at his smiling face on the poster if you don't believe it! We know Chris' lighthearted, colorful treatment of our theme will delight children of all ages. His work will help us all to

READiscover Kentucky!

A MESSAGE FOR LIBRARIANS USING THIS MANUAL

Vicki Middleswarth, a history interpreter who works for the Kentucky Historical Society, says she is always seeking "ways for children to experience the past". As children's librarians we will be doing the same thing as we work with our bicentennial theme, **READiscover Kentucky**. We will not be history teachers presenting political facts; we will be helping children to answer the questions they have about the past: What was Kentucky like 200 years ago? Or 2,000 years ago? What was it like to be a child in Kentucky 50 years ago? 100 years ago? 200 years ago? What was life like in my community in the past? What was life like in my own family in the past? How have these things shaped my life today? How will my life today become tomorrow's history? What will the future hold for me and for Kentucky? Helping children to answer these questions is a tall order, but in doing so we can help them develop a pride in themselves and a pride in the community and state they call home.

This manual will help you to find ways for children to experience the past. It is not intended to dictate what you must or should do. It is only meant to stimulate your ideas about book related programs that will be best suited to your young library patrons and to the resources of your library and your community.

The second section of this manual contains history related activities. Initially the bicentennial committee wanted the manual to include a capsule history of Kentucky. As your editor got deeper and deeper into the project, she found that she was no historian. She also felt that it was a mistake to reinvent the wheel. That is why there are two volumes accompanying this manual. The first is A Teacher's Guide to Kentucky's Story by Carol Crowe Carraco and Nancy Disher Baird which is meant to be used with the Kentucky Educational Television series of the same title. It is a particularly good history for our purposes because it tells Kentucky's story from the points-of-view of fictional children living in various periods. At the end of each chapter is a bibliography and a list of suggested activities. Though intended for fourth grade classrooms, these suggestions will inspire many wonderful public library programs. Because we needed a good source of reproducible maps and because we hear so much about our children's lack of knowledge of geography, you are receiving a second additional volume, Kentucky; A Geographical and Historical Perspective. This beautiful publication has easy to use history in an encapsulated format. Each brief chapter includes many suggestions for activities that could be scaled down for library programs. Combined, these two titles will make a far better and more practical history than your editor could ever have written.

In doing this project, I have learned a lot about how good historians work--they use primary sources whenever possible. With the help of the Kentucky Historical Society and the Kentucky Library and Museum at Western Kentucky University, I have been able to include many activities that are documented to have actually taken place in Kentucky or that can be reasonably assumed to have taken place here. The home remedies included were really used, the games were really played, the dolls were really made by Kentucky children, etc.

Unquestionably the most impressive contribution to this manual was made by Bob and Janet Gates who wrote the folklife section. He is the director of the Kentucky Folklife Program and wrote the narrative; she is a children's librarian at Madison County Public Library and added activity suggestions. They have produced a seamless text which includes more things than you could possibly do during 1992. I urge you to read every word of their section; it will help you to understand what is meant by "folk culture", and it will help you to teach your kids how to identify and value their own. Many of these materials will stimulate ideas for adult programming, and you are encouraged to take an intergenerational approach whenever feasible.

The bibliography is my contribution. For the most part, I have listed books that have a close relationship to the sections of the manual. I have listed titles that were suggested by many of you. I have resisted the urge to add titles to the bibliographies of contributors, but in my bibliography you will find items that will work well with their themes. I have included much important Appalachian material that was not strictly Kentucky material. I have included a substantial amount of out-of-print material (1) when a title seemed particularly valuable, and (2) when there seemed to be a good chance that many libraries would have it on their shelves. (This is the time to go back and resurrect some of those fine old Kentucky titles!) I owe a great bibliographic debt to George Brosi's "Appalachian Mountain Books" (see "Performing Artists" section) and to Barbara Mertins' Reading for Young People: Kentucky, Tennessee and West Virginia. Lastly, I take full responsibility for titles left off this bibliography, and I hope you will tell me what they are!

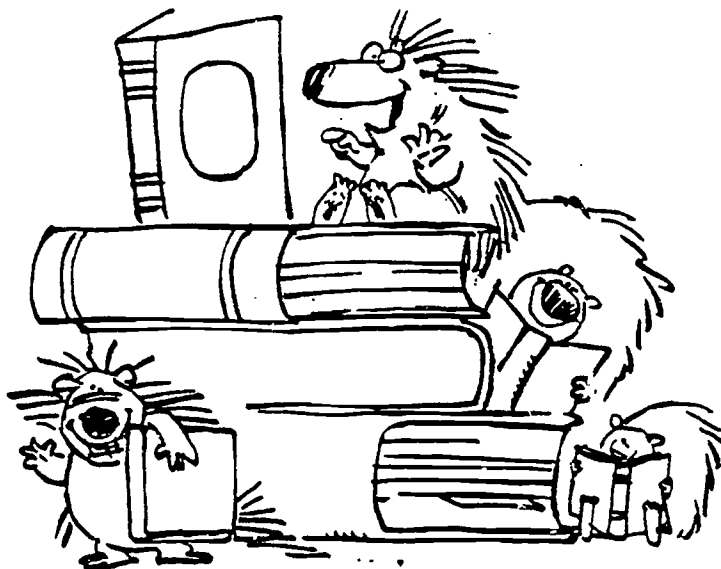
As I mentioned earlier, this manual is not so much intended to tell you what to do as to stimulate your thinking. Experience tells me that when Kentucky's children's librarians start thinking, the result can only be terrific ideas! We have arranged a way for you to share them. There will be a periodic supplement to this manual--a **READiscover Kentucky** newsletter that will contain newly hatched bicentennial ideas and late breaking news. You are invited to contribute any flashes of inspiration that come your way--program ideas, examples of publicity pieces, skits, games, patterns, books left off the bibliography, suggestions of people or organizations to do programs, ways to raise money, ideas for neat reading incentives, etc. etc. I have too much material for this manual, and I will be putting it in the newsletter. I urge you to share your thoughts, too. You will be receiving your first issue around the first of the year.

In the meantime, don't forget to put the workshop dates on your calendars--it will be your chance to meet some of the experts who have made contributions to this manual. We're all going to have lots of fun as we **READiscover Kentucky!**

Carol Baughman
Children's Services Consultant
Kentucky Department for Libraries and Archives
November 1991



Publicity



READISCOVER KENTUCKY WORKSHOPS

January 24, 1992--Perry County Public Library, Hazard
January 31, 1992--Lexington Public Library, Lexington
February 7, 1992--George Coon Public Library, Princeton

Please plan to attend your choice of these three identical day-long workshops. They will include presentations on activities for children in the areas of Kentucky history, folklife, and bibliography and on using audiovisual materials. You will receive lots of ideas for all your bicentennial programming, not just for summer reading. Detailed schedule and agenda will be mailed to you approximately December 1.

The READiscover workshops will be in two parts. First, the sessions mentioned above will provide a very intense day of information dissemination by experts such as Nancy Baird of the Kentucky History Museum in Bowling Green and Bob Gates of the Kentucky Folklife Program. This will help you start the bicentennial wheels rolling.

Part two is up to you. THERE WILL BE NO SHARING AND MAKE-AND-TAKE ON THE AGENDAS OF THE JANUARY/FEBRUARY WORKSHOPS. That may be set up on an individual basis by each region as your interest dictates. Talk to your regional librarian if you would like to schedule another day with a smaller group from just your region to share ideas and to have enough time for a really good make-and-take session. While you are discussing this with your regional librarian, volunteer to help her/him organize the day. If your region has a children's services group, perhaps you could devote one of your spring meetings to this kind of summer reading preparation day. During the bicentennial year, we are leaving this part of the planning up to you. After the January/February workshops you will know what would best meet your needs.

PUBLICITY AND PROMOTION

Word-of-Mouth

Don't ever underestimate the value of word-of-mouth publicity. Begin by telling all library staff (including volunteers) about the program. Make sure staff understands why you do a summer program and how it works. Ask staff to tell patrons about programs on a routine basis, and be sure to tell everyone yourself. Just because there are signs everywhere doesn't mean that people read them. Not only is word-of-mouth more direct, but patrons will be flattered you have taken the time to tell them what's going on.

Press Releases

Press releases are an important part of any publicity campaign. In addition to your area's daily or weekly newspapers, remember any free shoppers' guides. Write a general announcement before the summer begins, and follow up with articles about specific programs or events throughout the summer. Here are a few pointers for press releases:

- Send announcements about two weeks in advance of events.
- Type, double space, and leave wide margins in the article.
- At the top put a release date, your library name, a contact person and telephone number.
- Stick to the reporter's basic rule of thumb: who, what, when, where, why and how. Don't write in flowery language, and don't put in a lot of extras.
- Write the article for someone who has just moved to town and has never heard of your library. Don't assume your reader knows anything about the library. Even though you may have given the hours and location hundreds of times, give them again.
- Be sure to give the basic facts in the first paragraph.
- Put the number -30- at the bottom to show the article has ended.
- Make a copy of the article for your files.

Photos

Whenever possible, include a photograph with your press release. Photos are always more eye catching than text alone, and editors love them because photos of local people (especially kids) sell papers! Send clear black and white (not Polaroid) pictures.

Schools

The most effective way of getting children to participate in a summer reading program is to visit their school/classrooms yourself. Call the principal, explain your program, and ask to visit. You can play this straight, or arrive in costume with props. You can make a brief announcement, or you can present a program. Take posters to put up in the schools, and give the children something to take home to remind them about the program. Find out if your local schools have newsletters produced by parent/teacher organizations or by the school administration. Consider working through school librarians, principals, or art teachers to have children draw pictures to decorate your library or design bookmarks which you may have reproduced to hand out through the summer.

Adapted from "Celebrate Vermont! 1990 Vermont Summer Reading Program" from the Vermont Department of Libraries.

Radio Public Service Announcements

Never underestimate the power of the radio. People listen. All radio stations, in order to maintain their broadcast licenses, are obligated to run public service announcements (PSAs) regularly, free of charge to community organizations. Most are more than happy to receive PSAs and graciously give good airplay to them. Most stations would prefer to receive a typed PSA that announcers can read off the cuff at various intervals instead of a taped spot that they must plan ahead to use. Unless you're asking the station for a taped or live on-air interview about your program, all you need to do to get a PSA on the air is to mail it in. Call the station's switchboard to find out the name of the Public Service Director, and mail your announcement to that person. A simple cover letter requesting support for the program helps assure air-time. A few rules of thumb govern PSA writing:

Always include the following information at the top of the PS/:

DATE (the announcement is sent)
PUBLIC SERVICE ANNOUNCEMENT RE: (brief description)
PROGRAM STARTING DATE
AIR DATES (time period over which you want announcement
made)
FOR MORE INFORMATION (contact person's name and
telephone number)
TIME (10 secs, 20 secs, 30 secs, etc.)

Double-space your announcement for easy reading. Use ALL CAPS for the same reason. Make sure your announcement and header information (above) all fit on one page. You may want to send several PSAs of varying lengths, to give the announcers a choice. Send each one on a separate sheet, each with the same header information. Keep your messages within the 10-, 20-, or 30 second limit.

Adapted from "Read Arizona" (1991) from the State of Arizona Department of Library, Archives, and Public Records.

PUBLICITY AND ACTIVITY BOOKLETS

Iris Garrott of Paducah Public Library usually provides a tiny souvenir booklet for each summer reading participant. It is used to establish reading goals (in Paducah it is hours per week), to gently guide the child's reading, to publicize upcoming events, to promote library services, to serve as a mini reading log, to provide a few simple games and suggestions for activities, and to subtly lead the child into less used parts of the book collection. Iris' booklet is computer generated. If you do not have the software, a layout diagram follows. After reproducing the pages on two sides, it is a simple cut, fold and staple procedure. If you print them in house on a photocopier, you can produce them as needed. On the following pages you will see the one Iris made for her "Summer Splash" program (notice how she incorporated items from the manual), and you will see a draft of what she is considering for READiscover Kentucky.

READISCOVER KENTUCKY



Journey Guide

CELEBRATING
KENTUCKY'S STATEHOOD
BICENTENNIAL

1792-1992

SUMMER READING PROGRAM

PADUCAH PUBLIC LIBRARY
555 WASHINGTON STREET
PADUCAH, KY. 42001
442-2510

JOIN US ON OUR JOURNEY
AND READISCOVER KENTUCKY

I HAVE COMPLETED:

____ KINDERGARTEN
MUST READ ONE HOUR PER WEEK

____ 1ST GRADE
MUST READ TWO HOURS PER WEEK

____ 2ND GRADE
MUST READ THREE HOURS PER WEEK

____ 3RD GRADE
MUST READ FOUR HOURS PER WEEK

NAME _____

TRIVIA

1. The Kentucky state fish is the:
a) crappie b) Kentucky bass c) catfish
2. The Kentucky state tree is the:
a) maple b) oak c) Kentucky Coffee Tree
3. The Kentucky state wild animal is the:
a) bobcat b) gray squirrel c) grizzly bear
4. The state colors of Kentucky are:
a) red and black b) pink and green
c) blue and gold
5. Principal resources of Kentucky are:
a) Bituminous Coal b) Petroleum c) Natural
Gas d) Florspar e) Clay f) all of
the above

Many pioneers made
important discoveries and
helped settle Kentucky.

"READISCOVER" books and list
three famous pioneers.

1. _____
2. _____
3. _____

WOULD YOU HAVE LIKED TO HAVE
BEEN A PIONEER?

Many famous authors are from
kentucky.
Some even write children's
books.

Can you list three books and
their Kentucky authors?

1. _____
2. _____
3. _____

MAYBE YOU WILL BE A
FAMOUS KENTUCKY AUTHOR, SOMEDAY!

Kentucky has weather that
seems to be "just right".
It can be hot or cold
or wet or dry.

"READISCOVER" a book about
winter weather.

TITLE _____

AUTHOR _____

CAN YOU IMAGINE LIVING IN KENTUCKY
IN 1792?

HOW WOULD YOU KEEP WARM
DOING YOUR CHORES AND IN
YOUR BED AT NIGHT?

Summertime in Kentucky can
be sticky, hot, and humid.

Take some time off from your
journey and check out a video.

TITLE _____

THE LIBRARY HAS 645 VIDEOS
AVAILABLE FOR CHECK OUT.
UP TO 2 MOVIES AND 3 OTHERS
(TRAVEL, DOCUMENTARIES, OR
HOW-TO)
MAY BE BORROWED FOR 48 HOURS.
THERE IS NO CHARGE, HOWEVER
OVERDUE FINES ARE \$2 PER DAY
PER TAPE.

All work and no play makes a
Journey a very boring trip.

"READISCOVER" the reference
department and list three fun
places in Kentucky you might like
to visit.

1. _____
2. _____
3. _____

WOULD YOU LIKE TO LIVE NEAR ONE
OF THESE PLACES?

You have to be in good physical condition to go on a Journey and "READISCOVER" Kentucky.

Read a book about exercise, physical fitness, or sports.

TITLE _____

AUTHOR _____

EXERCISE YOUR BODY AND YOUR MIND!

TRUE OR FALSE?

___ Kentucky was admitted to the Union on June 1, 1792.

___ Mrs. Daniel Boone and her daughters were the first women to set foot in Kentucky.

___ The first Kentucky Derby was run in 1875 and won by Aristides.

___ Kentucky has the largest cave system in the world. Mammoth Cave has over 200 miles of caverns.

___ Burley Tobacco is an important cash crop for Kentucky farmers.

___ Kentucky has the largest water impoundment in the world with Kentucky Lake and Lake Barkley connected by Barkley Canal

KENTUCKY

DRAW LINES TO

STATISTICS

MATCH THE FOLLOWING

ORIGIN OF NAME

BLUEGRASS STATE

AREA

INDIAN WORD MEANING "LAND OF TOMORROW"

POPULATION (1980)

3,660,257

CAPITOL

MY OLD KENTUCKY HOME

MOTTO

FRANKFORT

FLOWER

GOLDENROD

BIRD

40,395 SQUARE MILES. RANKS 37TH

SONG

CARDINAL

NICKNAME

"UNITED WE STAND, DIVIDED WE FALL"

1st week _____ hours read

Parents signature

2nd week _____ hours read

Parents Signature

3rd week _____ hours read

Parents signature

4th week _____ hours read

Parents signature

5th week _____ hours read

Parents signature

6th week _____ hours read

Parents signature

YOU ARE INVITED

TO CELEBRATE THE CONCLUSION OF
OUR SUMMER READING PROGRAM
AND ATTEND OUR

WELCOME HOME PARTY

ON JULY 24, 1991
AT 1:00 P.M.

BE SURE YOUR NAME IS REGISTERED
AT THE CIRCULATION DESK TO BE
ELIGIBLE FOR THE MANY PRIZES
DONATED BY AREA MERCHANTS!

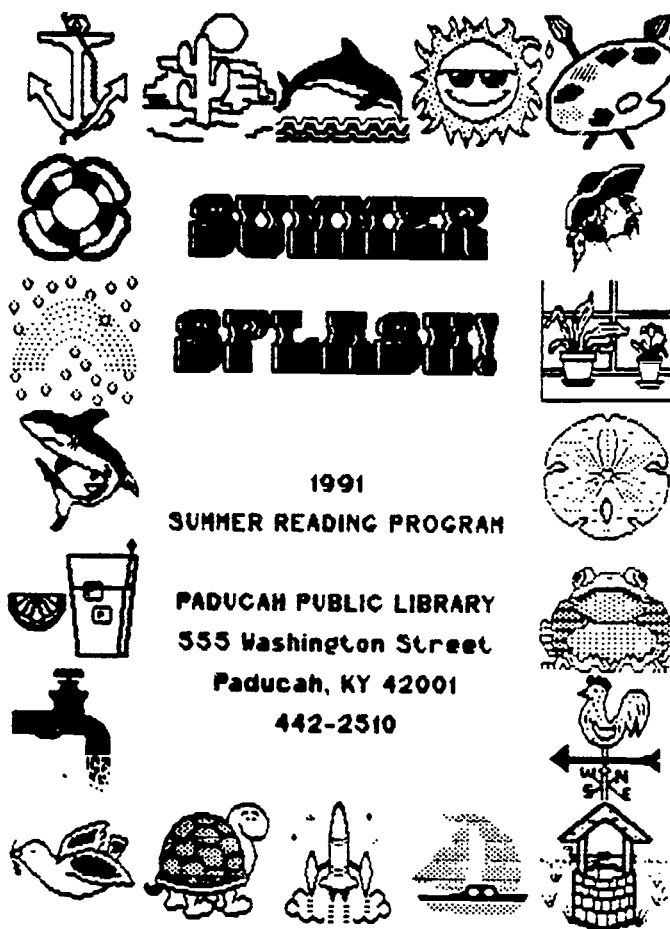
YOU ARE INVITED

TO CELEBRATE THE CONCLUSION OF
OUR SUMMER READING PROGRAM
AND ATTEND OUR
SPLASH Bash

ON JULY 25 AT 1:00
AT THE FOUNTAIN

BE SURE YOUR NAME IS REGISTERED
AT THE CIRCULATION DESK
TO BE ELIGIBLE
FOR THE MANY PRIZES
DONATE BY AREA MERCHANTS

**Don't be a
drip,
READ!**



**I WANT TO DIVE INTO
READING!**

I HAVE COMPLETED:

- ___ KINDERGARTEN
MUST READ ONE HOUR PER WEEK
- ___ 1ST GRADE
MUST READ TWO HOURS PER WEEK
- ___ 2ND GRADE
MUST READ THREE HOURS PER WEEK
- ___ 3RD GRADE
MUST READ FOUR HOURS PER WEEK

NAME _____

Discover the extraordinary
treasures that are
waiting for you at the library!

Search the stacks for
books on pirates, mermaids,
or buried treasures.

TITLE _____

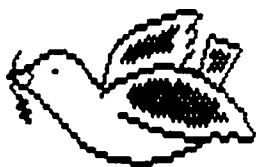
AUTHOR _____

IF YOU FOUND A BURIED
TREASURE CHEST, WHAT WOULD YOU
WISH TO BE IN IT?

40 DAYS AND 40 NIGHTS IS A LONG
TIME TO GO WITHOUT
READING A BOOK!
TRY A BOOK ABOUT ANIMALS

TITLE _____

AUTHOR _____



RUB A DUB DUB
THREE MEN IN A TUB
AND WHO DO YOU THINK THEY BE?
THE BUTCHER, THE BAKER,
THE CANDLESTICK MAKER, ALL THREE!

-MOTHER GOOSE

Try reading only 5 rhymes out of a
book of poetry.

TITLE _____

AUTHOR _____

SEE IF YOU CAN WRITE YOUR VERY
OWN RHYME!

WHAT TO DO
ON A RAINY DAY?

VISIT THE LIBRARY
AND CHECK OUT A VIDEO!

TITLE _____

THE LIBRARY HAS 822 VIDEOS
AVAILABLE FOR CHECK OUT.
UP TO 2 MOVIES AND 3 OTHERS
(TRAVEL, DOCUMENTARIES, OR
HOW-TO)
MAY BE BORROWED FOR 48 HOURS.
THERE IS NO CHARGE, HOWEVER
OVERDUE FINES ARE \$2 PER DAY.
PER TAPE.

DIVE INTO
READING!

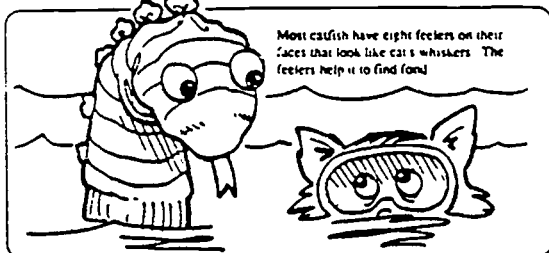
READ A BOOK ABOUT RIVERS,
OCEANS, OR LAKES

TITLE _____

AUTHOR _____

THE "ALWAYS A RIVER" BARGE EXHIBIT
WILL BE IN PADUCAH, AUG. 30-31

SEA SERPENT!



Make a sea serpent from an old sock!

1. Find an old sock -- any color is fine, but striped is wonderful -- and try it on your hand.
2. Pinch the heel of the sock, and twist a rubber band around it. This will make the first little bump on the spine. Give your sea serpent as many little "spines" as you like.
3. Glue on eyes of felt or cut paper. Nobody knows how many eyes sea serpents have -- your sea serpent may have two or three or six. You can also sew on button eyes.
4. Add a tongue of paper or cloth.
5. Give your sea serpent a properly snakey name. Try it on your hand, and see if you can get it to grrrowl!

You will need:

AN OLD SOCK



GLUE



RUBBER BANDS

INNER EYES



OUTER EYES



TONGUE



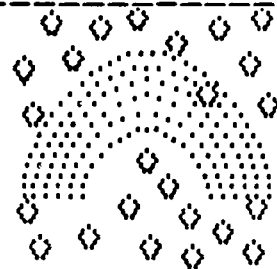
IMAGINATION

BOOKS DON'T LIKE TO GET WET
BUT WE DO!

SPLASH AROUND AND READ A BOOK
ABOUT RAIN, MUD, OR BATHS

TITLE _____

AUTHOR _____



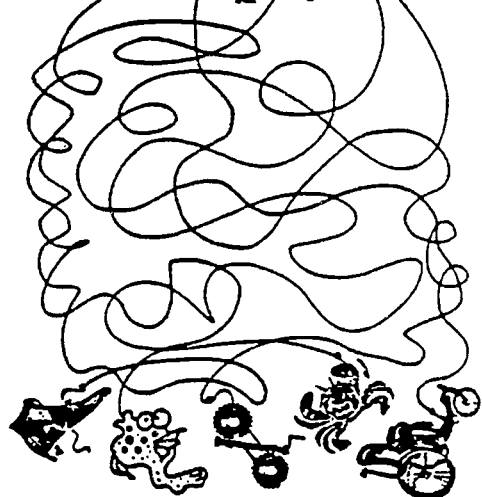
COLOR THE RAINBOW!



Great Mystery

Can you match the catch to the fisherman?

FOODY CAPTAIN BILL LANA ALLEN AIR PARKER



The shark is nature's vacuum cleaner. Sharks eat bottles, tin cans, magazines, old clothes, anchors, boat propellers, lead numbers and logs.

RIDDLES

HOW MANY WORDS CAN YOU MAKE FROM PRECIPITATION?

1. When does a boat show affection?
2. What is full of holes yet holds water?
3. What does the man who looks at oceans do all day?
4. What do sea monsters eat?
5. What goes up when the rain comes down?
6. What is worse than raining cats and dogs?

6. Hailing taxis

3. Sees seas 4. Fish and ships 5. An umbrella

ANSWERS: 1. When it hugs the shore 2. A sponge

1st week _____ hours read

Parents signature

2nd week _____ hours read

Parents Signature

3rd week _____ hours read

Parents signature

4th week _____ hours read

Parents signature

5th week _____ hours read

Parents signature

6th week _____ hours read

Parents signature

FOLD ON THIS LINE ↗

13

2

CUT ON THIS LINE ↗

BACK
COVER

FRONT
COVER

FOLD ON THIS LINE ↗

3

12

CUT ON THIS LINE ↗

24

1

14

FOLD ON THIS LINE ↘

9

5

CUT ON THIS LINE ↗

11

25

4

FOLD ON THIS LINE ↘

.7

.8

CUT ON THIS LINE ↗

26

.5

10

READISCOVER RAP
by Lori Howell, Madison County Public Library

Kids of Kentucky
Open your eyes!
It's time to get smart.
It's time to get wise
About our beautiful state
And how it came to be
The land of the bluegrass,
A home for you and me.

Who was the first to cross the Cumberland Gap
With a group of hunters and a coon skin cap?
Why it was Daniel Boone and he liked the land,
But it belonged to the Indians
And they took a stand.

Many battles were fought and much blood was shed,
But the people pulled together and they moved ahead
To be a State of the Union where the people all
Said "United We Stand And Divided We Fall."

But then the Civil War began and the State did divide.
Brothers fought brothers and the Mothers cried.
When the war was done they had to rebuild the land,
Brothers helping brothers working hand in hand.

And so the story goes of how Kentucky came to be,
But this is just a part of our history.
200 years ago when we became a state
The people were determined to make Kentucky great.

Where can you learn more about our history?
Your local library is the place to be.
So read up on Kentucky;
Come one, Come all
To help us celebrate our bicentennial!

(Insert this verse if using for Summer Reading Club)

The Summer Reading Club is about to begin.
It's all about our history--
Where we're going;
Where we've been.

It's at your local library, just take a look!
READISCOVER KENTUCKY
Through the pages of a book!

KENTUCKY COUNTY SONG
Lyrics by Iris Garrott, Paducah Public Library

We're going to Kentucky, we're going to the fair,
to see a pretty filly, with flowers in her hair,
so say it, baby, say it, say it if you can,
one hundred twenty counties are more than I can stand!
I'll try my very hardest, to learn them everyone,
so just sit still and listen, I'm starting on a run!

We're going to Kentucky, we're going to the fair,
to see a pretty filly, with flowers in her hair,
so say it, baby say it, say it if you can,
Adair, Allen, Anderson, Ballard, Barren, Bath.
Bell, Boone, Bourbon, Boyd, Boyle, Bracken,
Breathitt, Breckinridge, Bullitt, Butler, Caldwell, Calloway!

We're going to Kentucky, we're going to the fair,
to see a pretty filly, with flowers in her hair,
so say it, baby, say it, say it if you can,
Campbell, Carlisle, Carroll, Carter, Casey, Christian.
Clark, Clay, Clinton, Crittenden, Cumberland, Daviess,
Edmonson, Elliott, Estill, Fayette, Fleming, Floyd!

We're going to Kentucky, we're going to the fair,
to see a pretty filly, with flowers in her hair,
so say it, baby, say it, say it if you can,
Franklin, Fulton, Gallatin, Garrard, Grant and Graves.
Grayson, Green, Greenup, Hancock, Hardin, Harlin,
Harrison, Hart, Henderson, Henry, Hickman, Hopkins.

We're going to Kentucky, we're going to the fair,
to see a pretty filly, with flowers in her hair,
so say it, baby, say it, say it if you can,
Jackson, Jefferson, Jessamine, Johnson, Kenton, Knott.
Knox, Larue, Laurel, Lawrence, Lee, Leslie,
Letcher, Lewis, Lincoln, Livingston, Logan, Lyon!

We're going to Kentucky, we're going to the fair,
to see a pretty filly, with flowers in her hair,
so say it, baby, say it, say it if you can,
McCracken, McCreary, McLean, Madison, Magoffin, Marion.
Marshall, Martin, Mason, Meade, Menifee, Mercer,
Metcalf, Monroe, Montgomery, Morgon, Muhlenberg, Nelson.

We're going to Kentucky, we're going to the fair,
to see a pretty filly, with flowers in her hair,
so say it, baby, say it, say it if you can,
Nicholas, Ohio, Oldham, Owen, Owsley, Pendleton.
Perry, Pike, Powell, Pulaski, Robertson, Rockcastle,
Rowan, Russell, Scott, Shelby, Simpson, Spencer!

We're going to Kentucky, we're going to the fair,
to see a pretty filly, with flowers in her hair,
so say it, baby, say it, say it if you can,
Taylor, Todd, Trigg, Trimble, Union, Warren.
Washington, Wayne, Webster, Whitley, Wolfe, Woodford,
That's all, thank you, I've said them now, I've got them
in my head!



Adaptation of "We're Going to Kentucky" from Sharon, Lois and
Bram. The All New Elephant Jam. New York: Crown, 1989.

SKIT FOR CHILDREN
by Martha J. N. Rankin
Shelby County Public Library

SETTING

Smalltown, KY

CHARACTERS

Four children (two boys, two girls), all about nine or ten years old, all members of a baseball team, all being car-pooled to a little league game on a Saturday. On the way, they always stop at the public library.

Casey: well-read, very intelligent, likes to show-off her knowledge, thinks she is mature
Ashley: empty-headed, athletic, pretty
Bryan: new kid in town, does not read much
Chad: intelligent, mischievous

COSTUMES

Baseball uniforms or just caps, balls and gloves

PROPS

Four chairs set up like the two back seats in a mini-van--could have a chair for the parent driver, but she/he is never present. ,

(The four kids walk on stage and begin climbing into the van. All except Bryan carry several library books, and, as soon as they are seated, they begin looking through the books.)

Bryan Boy, those arrowheads they had in the cases were radical! I'd like to have seen those Indian villages and been with Daniel Boone!

Casey (disdainful) Didn't you read the plaque, silly? No Indians were strong enough to hold the "Great Meadows" before or after the white man, but they fought over it and hunted here.

Bryan (offended) Well excuse me, Smarty! (incredulous) Do you guys always come to the library on the way to the game?

Chad Yeah. Ashley's Mom's been trying to improve our intelligence while the coach works on our game.

Casey (smartly) Too bad neither one's working on you! (Everyone laughs, but Chad, who mutters.)

Ashley (she's been looking at her book) Look at these pictures of these animals that used to be here! It says this is a wooly mammoth.

Bryan Look at the tusks on that thing! I sure wouldn't want to meet him on a dark night! Hey, how come you all got Kentucky stuff?

Chad Didn't you know it's the Bicent, Bi-cen, well, didn't you know Kentucky is 200 years old? The library's been having all kinds of programs and books on it. People all over the state are celebrating during 1992!

Ashley (proudly) My Mom is the chair of the Bicentennial committee. She's coordinating the whole county's celebration!

Casey (haughty) In school we reconstructed a pioneer dwelling. Some of us researched clothing, others tools, some food, others entertainment. (very grown-up) You can't imagine how different their culture was from ours today.

Bryan Did you get to wear buckskins?

Chad Yeah, and a guy came from the historical society dressed like Daniel Boone. He took us outside and showed us how Daniel Boone loaded and fired Tick Licker, his gun. Bet you didn't know that Daniel didn't even wear a coonskin cap!

Bryan Yes, he did!

Chad No, he didn't. You're thinking of Davy Crockett.

Bryan Oh. (Pause. He's thinking.) Well, what did the kids wear back then?

Casey They dressed like little grown-ups, actually, except boys didn't wear long pants 'til after they were potty-trained. (Everybody snickers)

Bryan I bet they didn't have Teenage Mutant Ninja Turtles then!

Ashley Or Barbie dolls, either!

Chad This book here says they did have dolls, but most were handmade, carved of wood or sewn from rags or corn husks.

Ashley I wonder what they named their dolls?

Chad You can bet it wasn't Leonardo or Sgt. Slaughter! (laughter)

Bryan Did they have other toys?

Chad (reading) They had stilts and hoops, tops, whistles, hobby horses, and clay marbles.

Bryan They played marbles?

Chad And jacks, too, but they were made of animal bones.

Ashley Yuck!

Chad They played games like London Bridge and other singing games but mostly they worked hard.

Bryan Did they play baseball?

Casey No, silly. Baseball wasn't invented then.

Ashley Gosh, I never thought! What would you do without MTV and Nintendo?

Casey The adults sang songs and told stories like Jack tales and tall tales. The kids listened and learned them and passed them down when they grew up.

(They arrive and begin getting out of the van.)

Ashley I bet pioneers didn't have time to make great parks like ours. Did you know that some of the grasses they had then are almost extinct now?

Bryan No kidding! (sorrowfully) Boy, I wish I'd been here when you learned all this neat Kentucky stuff.

Chad (shrugs) Now, we just read about it in books from the library. (pause) But, hey! It's not too late! Why don't you sign up for the summer reading program this year? It's called "READiscover Kentucky", and the librarian is going to have all kinds of activities for us! There are tons of great books to check out. You'll learn a lot, and it's really fun!

Casey All riiiiight! (high fives and palm slapping all around) Hey, can I ride with you guys next Saturday? This library stuff a.n't all bad.

(They all walk off toward the park tossing baseballs and chatting enthusiastically about the library.)

PLANNING FOR CHILDREN WITH SPECIAL NEEDS

*PATRONS OF THE KENTUCKY TALKING BOOK LIBRARY ARE BEING ENCOURAGED TO PARTICIPATE IN READISCOVER KENTUCKY '92 THROUGH USE OF KTBL'S LIBRARY MATERIALS. PROJECT MATERIALS WILL BE ADAPTED FOR THE USE OF THESE SPECIAL PATRONS. APPROPRIATE BOOK TITLES WILL BE AVAILABLE IN CASSETTE, RECORDED DISC, AND BRAILLE. ALL JUVENILE KTBL PATRONS WILL BE SENT INFORMATION ON THE PROJECT. THEY MAY CHOOSE TO ACTIVELY PARTICIPATE THROUGH KTBL, ONLY OR THERE MAY BE THOSE WHO WISH TO PARTICIPATE IN THEIR LOCAL PUBLIC LIBRARIES' PROGRAMS.

THE FOLLOWING INFORMATION MAY BE OF ASSISTANCE TO PUBLIC LIBRARIES. IN THE PLANNING OF LOCAL PROGRAMS INVOLVING SPECIAL NEEDS PATRONS:

There are many children today who miss out on the joys of library programs due to misconceptions concerning their special needs. Library staff or volunteers who conduct these programs need no special training to include the hearing impaired, visually impaired, physically handicapped or learning disabled child in any or all of a library's planned activities.

The early planning stage is the time to develop your program with these special children in mind. Usually minimum adjustments are all it takes to adapt a story hour, craft time, reading club, or puppet show so that the special child can participate.

Once the program is implemented, be sure to adequately introduce the library and its surroundings to the child and parent. When introducing the children to each other, help others feel comfortable with the disabled child. Offer brief explanations or answer questions from other children as needed. The child or parent may wish to respond to these questions themselves.

As you select stories or audio visual materials for group use, think about their adaptability. Is the text verbally descriptive? Are captioned or signed films available of the text? Can it be dramatized through play acting or puppetry? Are there print/Braille or recorded copies of the book available for use at home by the child? Is there a staff member, community volunteer, or parent who can sign the story? Also consider using a blind or deaf person to read the story. Here are a few more specific tips for including children with special needs in your activities:

STORY HOUR

Provide print/Braille or recorded books.*

Use closed caption or signed films.

CRAFT TIME

Create tactile art projects.

Use simple handicrafts for the severely disabled.

Pair children in teams so that a disabled child can be assisted if needed by another child.

READING

Provide lists of titles available in various formats: Braille, disc, cassette*

If you ask children to tell you about the books they have read, allow reports in various formats, i.e. by phone, by cassette, or in writing.

Use appropriate prizes -- scratch-and-sniff stickers, brailled bookmarks, brailled posters, etc.

PUPPET SHOW

Use bright colors and distinctive shapes.

Allow children to touch stage and puppets before show.

Provide audio description to explain the action.

*When using the bibliographies at the end of this manual, please note that some titles are marked***. These are available in Braille book or audio cassette from the Kentucky Talking Book Library of the Kentucky Department for Libraries and Archives. This collection is updated daily, so librarians or their handicapped patrons may call 1-800-372-2968 for information about new titles available.

Submitted by Betsy Conner
Kentucky Talking Book Library

BICENTENNIAL DISCUSSION STARTERS

Ideas for Regional Children's Service Groups

Develop a character kit with costume, props, and script to circulate within the region. This could be used by librarians or volunteers for in-library programming or to take out to schools or civic groups for public relations events. Perhaps similar kits could be developed for children to use during library programs.

Develop a list of local individuals who would be available for library programs. The bicentennial manual will include listings of performers who travel statewide, but local lists could contain people who would be willing to travel within the region only. The folklife segment of the winter workshop will give valuable information on assisting local folk artists (who may never have appeared in public) in making presentations to children in libraries.

Develop a list of field trip sites in the region. The list could be used by other libraries, day care facilities, or parents. It could be printed (with clip art from the manual) in the form of a bookmark or brochure to make a nice, localized bicentennial handout. Perhaps the local chambers of commerce could help with this activity. While the librarians are soliciting information from the field trip sites, they might also collect valuable materials from the sites for distribution in the library, for programming purposes, or for vertical files.

Contact local boards of education to enlist any available artists-in-the-schools for programs in libraries in the region. Many of these artists have presented excellent free library programs for children in the past.

Organize a regional "make and take" day to prepare for summer reading 92. It is never too early to start collecting ideas for this. Perhaps each county could be responsible for bringing instructions for one item--game, display, poster, bulletin board, reading incentive, public relations piece, craft, recipe, song, etc. etc. Everyone could bring books, patterns and ideas to share.

History



KENTUCKY PREHISTORY

THE FIRST PEOPLE to live in Kentucky were Indians. They were here at a time when a great blanket of ice (glacier) covered much of northern Ohio, Indiana and Illinois. How do we know this? Archaeologists are like detectives. They are trained to study the little clues that tell us about people in the past. They divide the state's culture history into five major time periods based on the way people got their food and on the burial of the dead.

PALEO INDIAN (12,500 - 8500 B.C.)

- Lived in small family groups.
- Hunted large animals like elephants.
- Used spears tipped with long stone points.
- Little is known about these FIRST KENTUCKIANS.

ARCHAIC (8500 - 1000 B.C.)

- Lived in small family groups that during winter or fall would join and work with other small families in gathering and hunting.
- Cooked by roasting and boiling with hot rocks in skin containers.
- Had a variety of tools and personal jewelry.
- Buried their dead in small round pits and in cemeteries.

WOODLAND (1000 B.C. - A.D. 700)

- Lived in small family groups that spent much of the year with other families.
- Sometimes built round houses with poles stuck into the ground for walls.
- Hunted, gathered and gardened - growing gourds, sunflowers and squash.
- Made pottery for cooking.
- Buried dead in small round pits but in some places built tall earth mounds to bury special people in log tombs (called ADENA Culture).

MISSISSIPPIAN (A.D. 900 - 1650)

- Lived in the western part of Kentucky.
- Year round villages, some large and some small also in scattered farms.
- Villages might be fortified and/or have high earth mounds for temples.
- Hunted deer and had large corn fields.
- Pottery can have fancy shapes and decoration.
- Buried their dead in long shallow graves and in cemeteries.

FORT ANCIENT (A.D. 900 - 1650)

Lived in central and eastern part of Kentucky.

Smaller villages than the Mississippians. Some with stockades and some with low burial mounds. No temple mounds.

Hunting and gathering most important but grew corn, beans and squash.

Pottery more simple.

Buried their dead in long shallow graves and sometimes in small round pits. Occasionally would use slabs of stone to line grave edges.

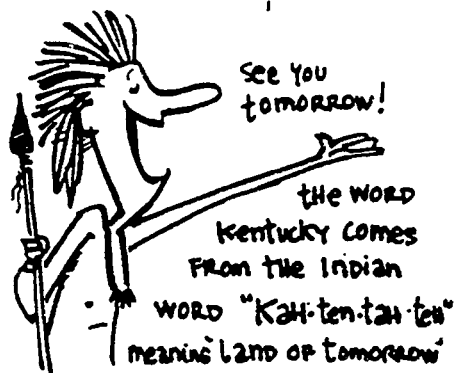
CONTACT (A.D. 1650 - 1800's)

Shawnees lived in central and eastern Kentucky.

Chickasaws claimed the western part.

Not much known about the villages or the people of this period.

Reprinted with permission from Smith, Virginia Grady. Culture History of Kentucky Coloring Book. Lexington, KY: Museum of Anthropology at the University of Kentucky, 1978.



PREHISTORIC MENU

- Concept* Prehistoric man was able to take from his environment a rich and varied diet.
- Assignment* Students will determine the diet of individuals in each of the four prehistoric traditions in the southeast United States. They will present their findings in a prehistoric "restaurant menu."
- Objectives* After completing this assignment, students will realize that prehistoric man was dependent on food sources in his immediate environment for his survival. They will be able to describe the diet of the four prehistoric traditions in the southeast United States and explain some methods of food gathering and preparation used by prehistoric man. They will also be able to name several wild plants found locally used for food both now and in prehistoric times.

Procedure

Set the following scene for the student:

"You're a prehistoric man. You've been working hard all day and you're hungry. What do you do? Go to McDonald's for a burger and a shake?"

"Prehistoric man didn't have the alternatives we have today. There were no grocery stores, no restaurants, no refrigerators. Prehistoric man ate what he could find, by hunting and foraging, and, later, by cultivating domestic plants; he preserved what he could by drying. Deciding what to have for dinner could not be a spur-of-the-moment decision. It required forethought and hard work--otherwise there was no dinner.

"But just for fun, let's imagine a prehistoric restaurant. Maybe it's in a cave or under a canopy of trees. The tables are fallen logs, and rocks serve as chairs. The waiter brings by a menu, scrawled with charcoal on a white oak leaf. What does it say?"

"Your assignment is to write a restaurant menu for one of the prehistoric traditions in the southeast: Paleo-Indian, Archaic, Woodland, or Mississippian. (You'll discover that archaeologists considered diet when they established the distinctive characteristics of each tradition.) You might want to group items by categories, e.g., appetizers, main courses, side dishes; or vegetables, meats, fruits. Be as specific as you can and as fanciful as you like. Give your restaurant a name, an address, and perhaps a motto. Use art materials to display the information attractively."

Suggestions for discussion

1. Did prehistoric man have a good diet by today's standards? Did he have three good meals a day?
2. Was his diet likely to vary with the seasons? Why? Does your diet vary with the seasons?

McMammoth's Archaic Restaurant

MENU

Appetizers

Bone grease and chopped hickory nut pate
served with amaranth crackers

Freshwater unionids

Relish tray: wild garlic, queen anne's lace, salamander egg jelly
Dried weasel strips

Main Courses

Boiled venison strips

Roast squirrel with wild cranberry sauce

Muskrat and groundnut stew

Whole drumfish baked in leaves

Blacksnake filet

All orders accompanied by acorn meal bread

Side dishes

Chenopodium salad

Cattail heads

Baked lotus roots

Beverages

Fresh river water

Sassafras tea

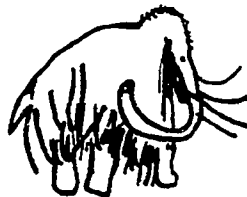
Fermented tree bark beer

Desserts

Fresh fruit in season

Raisin cobbler

Wintergreen berries



We use only natural ingredients!

3. Considering diet only, if you had to live in one of the four prehistoric traditions, which one would you choose? Why? (Remember that although the development of agriculture brought prehistoric man security, it resulted in a very starchy diet.)
4. Was it difficult for prehistoric man to gather food? What were some of the problems he encountered? Is it difficult for you or your parents to get enough food? What are some of the advantages you have? What are some of the disadvantages? (Remember, no chemicals were added to the plants prehistoric man gathered or the meat of the animals he hunted. There were no rules and regulations promulgated by a prehistoric Food and Drug Administration.)
5. How do you think prehistoric man prepared his food? How did he light a fire? What did he cook in? What did he eat out of? How did he clean up? Have you ever prepared your food similarly, perhaps on a camping trip?
6. Many of the wild foods gathered by prehistoric man are available today, but few individuals bother with them. What wild foods does your family eat? What wild foods would you like to try?
7. Would your diet change if you ate only what you could find in your environment? What would you miss most if you had to eat only what you could find in your environment? Orange juice? Bananas? Chocolate chip cookies? What could you substitute?

Related activities

1. Why not ask parents (or another class) to join you for a prehistoric meal? Send out invitations and enclose a copy of the menu. Hold the event outside and cook over an open fire.
2. Find out what domestic plants we raise in west Kentucky (or your own area) that wouldn't have been here five hundred years ago. When were these introduced? Why?
3. Is there any evidence that prehistoric man often had a poor diet?

Resources

Students should have access to general reference books and textbooks on prehistory and archaeology. A list of specialized references follows:

Coles, John. Archaeology by Experiment. New York, NY: Charles Scribner's Sons, 1973.

Gibbons, Euell. Stalking the Healthful Herbs. New York, NY: David McKay, Co., Inc., 1965.

Gibbons, Euell. Stalking the Wild Asparagus. New York, NY: David McKay, Co., Inc., 1962.

- Gilmore, Melvin. Uses of Plants by the Indians of the Missouri Region. Lincoln, NB: University of Nebraska Press, 1977.
- Johnstone, Merrily. "Notes From an Aboriginal Cook." IN The Pamunkey Project: Student Papers, edited by Errett Callahan (Experimental Archaeology Papers #4), pp. 145-155. Richmond, VA: Virginia Commonwealth University, Department of Sociology and Anthropology, 1976.
- Kavasch, Barrie. Native Harvests: Recipes and Botanicals of the American Indian. New York, NY: Vintage Books, 1979.
- Lee, Richard B. and DeVore, Irven, editors. Man the Hunter. Chicago, IL: Aldine-Atherton, Inc., 1968. *Fairly technical, but worth the trouble.*
- Olsen, Larry Dean. Outdoor Survival Skills. Provo, UT: Brigham Young University Press, 1973.
- Petersen, Lee. A Field Guide to Eastern Edible Wild Plants. Boston: Houghton Mifflin Company, 1978.
- Ritzenthaler, Robert E. and Ritzenthaler, Pat. The Woodland Indians of the Western Great Lakes. American Museum Science Books. Garden City, NJ: Natural History Press, 1970.
- Sharpe, J. Ed and Underwood, Thomas B. American Indian Cooking and Herb Lore. Cherokee, NC: Cherokee Publications, 1973.
- Watson, Patty Jo, editor. Archaeology of the Mammoth Cave Area. New York, NY: Academic Press, 1974.

Reprinted with permission from James C. Carpenter and Kathryn M. Fraser. Environmental Approaches to Prehistory/Archaeology; Activities Designed to Supplement a Course in North American Prehistory/Archaeology at the Junior High or High School Level. Murray, KY: Center for Environmental Education, Murray State University, 1980.

BARTERING

- Concepts:* Some prehistoric artifacts recovered by archaeologists are made from materials not native to the environment or reflect workmanship unlike other recovered artifacts. It is assumed these goods were acquired through barter with other prehistoric cultures.
- Assignment:* Students will exchange items they have brought to class for items brought by other students to simulate a prehistoric trading economy based on barter.
- Objectives:* After completing this assignment, students will be able to explain how a trading economy based on barter works and why prehistoric man would resort to barter to obtain certain items.

Procedure

Each student should bring to class an item he is willing to trade. Don't bring factory-made "white elephants"; bring natural objects or home-baked goodies or items crafted from natural materials. Suggest pine cones, feathers, or pretty rocks; cookies or snacks; god's eyes or drawings.

If your class is large, it might be advisable to divide the students into two groups (10-15 students in each group is best). Give the students twenty minutes to exchange the item they brought for something else. Any kind of bargaining (especially "soft soap") is permissible. Some students may have to barter for something they don't want in order to get what they do want. Make sure students keep track of all their exchanges.

This activity can be rather noisy, but it's great fun. You may want to do it outside.

Suggestions for discussion.

1. Who traded? Who didn't? Did you get what you wanted immediately? Not at all? Why not? Did you have to compete with others for what you wanted? Did you trade with your best friends or with students who had things you wanted? Do you think you got a good deal? How did you decide whether you got a good deal or not?
2. Would it be difficult to barter if the barterers did not speak the same language? How would they do it? (Try it!)
3. What would prehistoric man barter for? (High quality flint, pots, mica, copper)
4. Discuss with the students some of the proof we have that prehistoric man had set up a reasonably sophisticated trading network.
5. Do you barter in your everyday life? Give some examples.

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SIGN LANGUAGE

- Background:* Prehistoric man would have used hand signs to communicate with neighboring peoples who did not share his spoken language. This form of non-verbal communication is largely imitative, mimicing the movements and appearance of objects.
- Assignment:* Students will invent hand signs to express the names of objects in their environment.
- Objectives:* After completing this assignment, students will understand how prehistoric man developed hand signs and for what purposes he used them.

Procedure

Discuss non-verbal communication with the students. What examples of non-verbal communication are students familiar with (traffic symbols, baseball umpire's gestures, deaf sign language)? All students will probably have seen examples of the sign language used by historic Indian tribes on television or in the movies. We assume that prehistoric man used similar signs.

Sign language is not difficult to understand, nor is it difficult to invent signs to express actions or emotions or objects in our environment. Demonstrate a number of the gestures we use to communicate with others every day. Try emotions: look happy, sad, angry, frustrated, and ask students to identify the emotion you are portraying. Try actions: point to a student and motion him to come up to the front of the class. Hold your finger to your lips to signal him to be quiet. Direct him (without speaking) to turn off the lights or close the door or erase the blackboard.

The students will invent signs to express the names of objects in their environment. Divide the class into three or four groups. Give each group a list of the following words: tree, water, fish, earth, man, deer, rain, flower, bear, baby. Students are to use hand and facial gestures only to express the names of these objects. Tell them that simple signs are often the most effective. (*Pointing* is not permitted.)

After twenty minutes, bring the groups together. In turn, representatives of each group act out the signs they have invented, in random order. Members of the other groups attempt to identify each sign.

Suggestions for discussion

1. Compare the signs the groups invented. What similarities are there? Are there more similarities than differences? Which group had the best signs? Why were they better than the others?
2. What words would prehistoric man have signs for that we would not have today? What words would we have signs for today that prehistoric man would not have had?
3. What limitations does sign language have?

1. Add signs to express the names of objects found in prehistoric times to the students' vocabularies (e.g., *mammoth, spear, pot*). Add signs to express actions and emotions (e.g., *hungry, curious, run, eat, kill*). Can students make sentences? *The hungry man kills the mammoth with the spear. The man runs through the forest.*
2. Ask a deaf person to "speak" to the class with the aid of an interpreter.
3. Students can make new names for themselves using signs, e.g., *Running Man, Little Flower*.
4. Play charades.
5. Scientists have taught some chimpanzees to communicate with humans (and with each other) using sign language. Research these efforts and report to the class.
6. Make signs without words to post on school property, e.g., *Don't Litter, No Parking, Save Energy--Turn Off the Lights*.

Resources

Tomkins, William. Indian Sign Language. New York, NY: Dover Publications, Inc., 1969. 106 pp.

Reprinted with permission from James C. Carpenter and Kathryn M. Fraser. Environmental Approaches to Prehistory/ Archaeology; Activities Designed to Supplement a Course in North American Prehistory/ Archaeology at the Junior High or High School Level. Murray, KY: Center for Environmental Education, Murray State University, 1980.

TIME CAPSULE

- Concept* The archaeologist's reconstruction of a prehistoric culture is based partially on artifacts recovered from a prehistoric site. The picture he draws must be regarded as incomplete and biased.
- Assignment* Students will compile items for an imaginary time capsule to be uncovered by archaeologists thousands of years in the future.
- Objectives* After completing this assignment, students will be able to explain why we say the archaeologist's reconstruction of prehistory is based on incomplete evidence. They will be able to evaluate, in one way, the material culture that surrounds them.

Procedure

The archaeologist collects and analyzes prehistoric artifacts in order to reconstruct a prehistoric culture. Unfortunately, the artifacts that are preserved over time do not give a complete picture of a vanished culture.

What if we could choose the items from our culture for an archaeologist thousands of years from now to examine? What if the items we choose were the only items he had from which to reconstruct our culture? What should we choose?

Describe a time capsule to the students. A time capsule contains objects from a particular time and place, intentionally buried or otherwise hidden by people for other people in the future to find. (During the U.S. Bicentennial many time capsules were buried; one, on the theme of childhood, contained a skateboard, a Sesame Street puppet, and a set of tinkertoys.)

Divide the class into small groups. Each of the groups will select ten items which members of the group feel best represent their culture for an imaginary time capsule. Half of the groups must choose only items which they think will be preserved for thousands of years; the other groups may choose items regardless of whether or not they are perishable. Announce the size of the time capsule before students begin: one meter square and one meter high is recommended. (You might bring a cardboard box of those dimensions to class.) No item may be included in the time capsule without majority support. No books or recordings, please. Some suggested items: wristwatch, Big Mac styrofoam wrapper, child's toy car, handgun. Selecting the items should take about twenty minutes.

When the time is up, ask the groups to exchange lists. Now each group must decide what assumptions archaeologists thousands of years from now would make about our culture based on the items in the time capsule. One student from each group should make a report to the rest of the class.

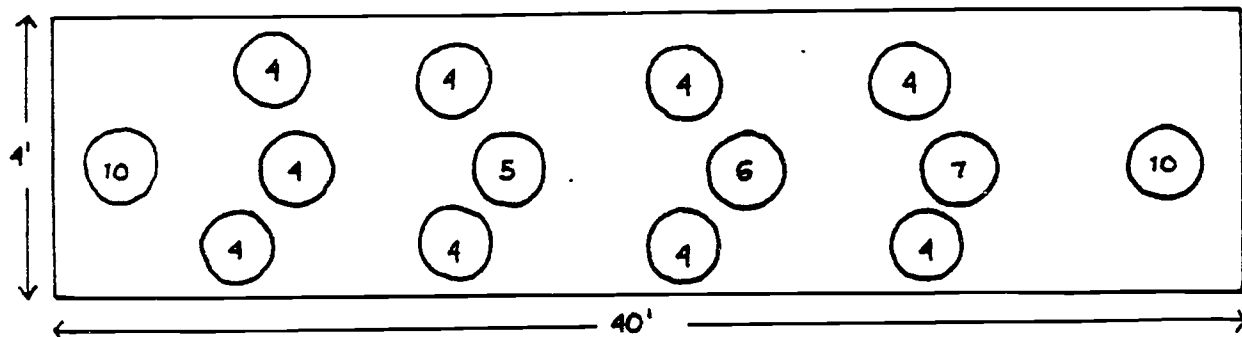
Suggestions for discussion

1. Is the picture students draw of our twentieth century culture after considering the items in the time capsule a fair one? Is it biased in any way? Do students consider it a complete picture?

2. Ask each group to explain why they selected the items they did. Was there disagreement within the groups? Was the same item chosen by more than one group? After reviewing the items chosen by the other groups, would any of the groups like to change their selections?
3. What artifacts does the archaeologist generally find at prehistoric sites? Why is pottery so important to the archaeologist? What climatic conditions aid preservation of artifacts over time?

Reprinted with permission from James C. Carpenter and Kathryn M. Fraser. Environmental Approaches to Prehistory/Archaeology; Activities Designed to Supplement a Course in North American Prehistory/Archaeology at the Junior High or High School Level. Murray, KY: Center for Environmental Education, Murray State University, 1980.

Tetepauhalowaawaa
(Teh-teh-paw-ha-lo-way-way)
(The Rolling Game)



Divide group into two teams, with a maximum of six players to a team. Mark off a rectangle 40' X 4'. If the court is on soft ground or sand, smooth the surface and dig 14 shallow holes (about 6" in diameter) at the places marked on the diagram. If the court is on hard ground or a gymnasium floor, the "holes" may be marked with string or rope. One team stands at each of the court's narrow ends. Each team has six balls. Teams alternate rolling one ball at a time down the court, trying to sink them into the pits and earn the points marked on the diagram. Balls must be aimed at pits at the end of the court opposite where the players are standing. When both teams have rolled 6 balls, they switch ends, repeating the rolling procedure until one team has scored 60 points.

(Tetepauhalowaawaa is described in SHAWNESE TRADITIONS: C. C. TROWBRIDGE'S ACCOUNT, ed. Bernon Kinietz and Erminie W. Voegelin, [Ann Arbor: University of Michigan Press 1939], p. 51. Trowbridge's account was first penned in 1824 and based on descriptions of Shawnee traditions from The Prophet, brother of Tecumseh. The Prophet lived in Michigan at the time the narrative was written, but the traditions described in the narrative were based on his memories of Shawnee life in Ohio.)

Reprinted from the museum kit "Kentucky Prehistory"
Courtesy of the Kentucky Museum, Western Kentucky University, Bowling Green

KENTUCKY PREHISTORY

Museums with prehistory exhibits and programs:

- Angel Mounds State Memorial (8215 Pollack Avenue, Evansville, IN 47715; 812-853-3956)--Middle Mississippian site with exhibits, tours, and A-V materials.
- Behringer Crawford Museum (P.O. Box 67, Covington, KY 41012-0067; 606-491-4003)--General museum with prehistory collections. Offers suitcase exhibit on area prehistory.
- Blue Licks State Park (Box 81, Mt. Olivet, KY 41064; 606-289-5507)--Extensive collections and displays on prehistoric Kentucky.
- Cahokia Mounds (Cahokia, IL 62206; 618-346-5160)--Middle Mississippian site with new interpretive center.
- Kentucky History Museum (P.O. Box H, Frankfort, KY 40602-2108; 502-564-3016)--General history museum with a section on Kentucky prehistory.
- Kentucky Museum (Western Kentucky University, Bowling Green, KY 42101; 502-745-2592)--General museum with small exhibit and school loan exhibit on Kentucky prehistory.
- Museum of Anthropology (Northern Kentucky University, 200 Landrum, Highland Heights, KY 41076; 606-572-5252)--Exhibits and loan kits on Kentucky prehistory.
- Museum of History and Science (727 W. Main Street, Louisville, KY 40202; 502-589-4584)--General museum with prehistory collections and programs for children.
- Owensboro Area Museum (2829 South Griffith Avenue, Owensboro, KY 42301; 502-683-0296)--General museum with displays and loan exhibits on Kentucky prehistory.
- Sunwatch Indian Village (2301 W. River Road, Dayton, OH 45418-2815; 513-268-8199)--Living history museum demonstrating the lifeways of Fort Ancient Indians.
- University of Kentucky Museum of Anthropology (Lafferty Hall, University of Kentucky, Lexington, KY 40506-0024; 606-257-7112)--Exhibits and loan exhibits on the prehistory of the region.
- Wyckliffe Mounds (Archaeology Laboratory, Murray State University, Murray, KY 42071; 502-762-4058)--Temple and burial mounds protected by museum buildings. Display panel exhibits available for loan.

Compiled by the Kentucky Historical Society
P.O. Box H, Frankfort, KY 40602
with the assistance of Gwynn Henderson
Lafferty Hall, University of Kentucky, Lexington, KY 40506-0024

GUIDELINES

May, 1990

DANIEL BOONE AND FAMILY

Of the three heroic images explored in "The Legend of Daniel Boone," one is particularly likely to appeal to the family groups that visit the museum during the summer. The objects and images on display in the west gallery illustrate Boone's image as a "prince of pioneers" who led families into the wilderness and fought to tame the frontier for civilization. For visitors whose perceptions of Boone were shaped by the television portrayal of the frontiersman as a family man, this area will provide information and raise questions. With such questions in mind, this issue of Guidelines is dedicated to Daniel Boone's family.

DAD OR CAD?

"My son, what made you leave me in the manner you did?

"I wanted to see my wife and children so bad, that I could not stay longer."

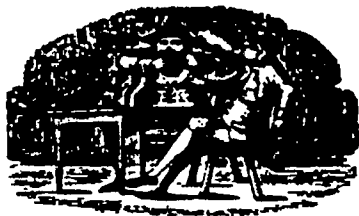
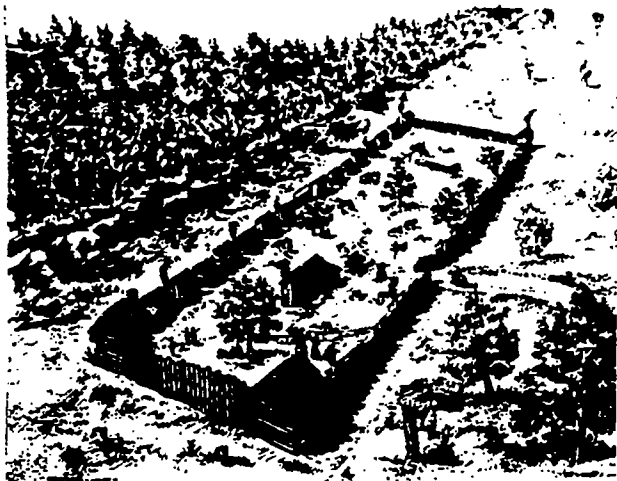
These words, supposedly spoken by Blackfish and Daniel Boone under the flag of truce at Boonesborough in 1778, reflect the sentiments we want to associate with the frontiersman. But was Boone really the family man this quote suggests, or, as an exhibit label asks, did he neglect his wife and children to answer the call of the wild frontier? Yes and no.

In many ways, the Boones were a typical frontier family. Daniel Boone and Rebecca Bryan met in North Carolina in 1753, when Daniel was nineteen and Rebecca was fourteen. Three years later, after Boone had served in the French and Indian War and probably heard his first tales of Kentucky, the two married. At twenty-two, Daniel was not unlike the average American male of the period in terms of age at marriage, but Rebecca was younger by several years than her contemporaries in settled areas and on the frontier. A son, James, was born a year later, to be followed by nine more children over the next twenty-four years--a large family even by frontier standards.

During the twenty years that followed James' birth, the Boones moved three times and considered at least one more move in 1765 to Florida, where Daniel had purchased land. Boone fought in the Cherokee Indian Wars and made trips to Tennessee, Florida, and Kentucky to explore. Most of these trips lasted months, and Rebecca spent this time alone with the children and often pregnant. By late twentieth-century standards, she was the victim of a neglectful husband. But contemporary accounts indicate that frontier life necessitated distinct sexual spheres and extended periods of separation.



GUIDELINES



In 1773, thirty-nine-year-old Boone started toward Kentucky with a party of settlers. Thirty-four-year-old Rebecca and eight Boone children ranging from the infant Jesse Bryan to sixteen-year-old James were part of the group. When Indians attacked, tortured, and killed several of the group, including James, the family turned back. Two years later, they returned to settle at Boonesborough, where they stayed until 1779 after the settlers' victory over the British and Indian forces in the 1778 siege.

After Israel Boone died at the Battle of Blue Licks in 1782, the Boones moved to Limestone and opened a tavern and inn. Although the family was wealthy on paper, Boone's land claims were questioned in court. After two more moves and a series of lawsuits that left them virtually landless, Daniel and Rebecca followed their son Daniel Morgan to Missouri, where Boone was made a syndic, or magistrate. Boone acquired and lost a great deal of land in the Spanish Territory before Rebecca died in 1813. Like many pioneer families, the Boones found a new home, but not wealth, on the frontier.

Little is known about the family beyond these factual details. Their daily activities probably resembled those of other pioneer families, with Daniel hunting and doing heavy farming chores when at home and Rebecca tending livestock and the kitchen garden, cooking, and making the family's clothing. Records indicate that the boys accompanied their father on hunting trips, and the girls probably helped their mother at home. Boone could read and write, but Rebecca could not, and there are no records that the children received much formal schooling. Both parents were reared in Quaker families and attended Baptist services on the frontier, but the family had no official church affiliations.

Even less is known about the Boones' feelings about each other and their life on the frontier. Boone's youngest son, Nathan, noted that his father wept when recalling the deaths of his sons James and Israel, and records show that he was proud of his wife and daughters' roles as the first white women in Kentucky. Still, he left home frequently on extended hunting and exploring trips, leaving most family matters to his wife and older sons.

As for Rebecca, almost nothing is known of her opinions of her life with the man who became "the most significant, most emotionally compelling myth-hero of the early republic." It is said that she called him "fiddle-foot" for his wandering ways, yet she was loyal to him for fifty-six years of marriage. Like many frontier women, Rebecca accepted her lot in a world where survival was the order of the day and fame was incidental. In a similar vein, interpretations of Boone as a good--or bad--father are merely reflections of the values of the beholders.

GUIDELINES



Recent studies of families in museums reveal that parents and children constitute a unique group of visitors. Unlike adults without children or children accompanied by teachers, most families visit museums for social purposes, with learning as a secondary goal. With multiple ages, interests, and learning styles as givens, families look for exhibits with a variety of visual and intellectual formats. In some families, the adults--usually the fathers--direct the visit, choosing what to look at and discuss. Other families split up to learn independently. Both groups willingly seek out museum staff for answers to questions raised by children and parents.

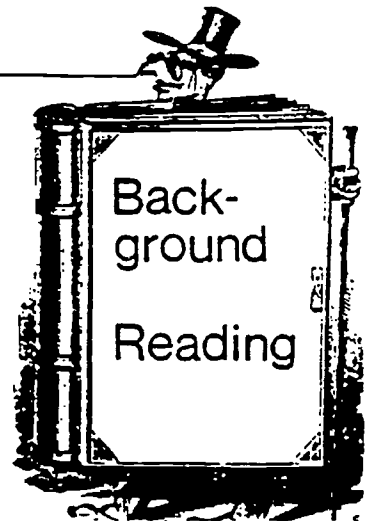
With its emphasis on images and artifacts, multilevel labeling, and audio-visual and participatory components, "The Legend of Daniel Boone" has a lot to offer families. When you introduce the exhibit, try to get a feel for the

family's learning style. If the group has an "agenda," point out the exhibit's main sections and special features, then make yourself available for questions. If they look to you for guidance, ask what they know about Daniel Boone and point them toward the areas that explore these qualities. Suggest that they pay special attention to the section on Boone's family, so they can compare it to their own. Once again, be prepared for questions, and if necessary, to help the youngest members of independent learning families to find and explore areas that interest them.

For families on vacation, there are lots of ways to learn more about Boone and his era:

- Visit Boonesborough, Blue Licks, Cumberland Gap, or other sites that interpret Boone's life and the settlement of Kentucky.
- Attend a performance of "The Legend of Daniel Boone" in Harrodsburg.
- Stop at a restaurant specializing in regional cooking and order a meal like those described by Daniel Drake and other settlers--cornbread sweetened with honey, beans flavored with pork or bacon, and cooked greens.
- Spend an evening eighteenth-century style, exchanging stories and talking about family history.

To learn more about the frontier family in general and the Boones in particular, check the following sources, all available in the KHS library, museum office, or guide office. For detailed descriptions of the daily lives of the settlers of southern Kentucky and middle Tennessee, see Harriette Simpson Arnow's book Seedtime on the Cumberland. Daniel Trabue's reminiscence Westward Into Kentucky provides a male viewpoint of frontier life and men's roles in the settlement of Kentucky. For the female perspective, see Gretchen Haney's article on "Women and the Settling of the Kentucky



GUIDELINES

Frontier, 1775-1790." (Gretchen will be presenting a version of this paper at the KHS's August 25 symposium "Frontier Kentucky: Myth and Reality" in the Old Capitol.) Daniel Drake's Pioneer Life in Kentucky provides detailed descriptions of childhood on the frontier. Finally, three short essays from a kit prepared in 1974 by KHS staff members feature details about Boone's domestic life.



How realistic is this nineteenth-century view of the pioneer family?

KENTUCKY FINGERPLAYS

- * The following finger plays have a Kentucky theme and will be enjoyed by preschoolers.

DANIEL BOONE

Here is Daniel Boone
(one finger up)
He went hunting
(make finger walk)
He looked all around
(look around)
Sh. He hears something
(fingers to lips)
It's a big bear
(growl)
He points his gun and shoots
(make gun out of fingers)
Bang ! Bang !
(makes fingers shoot)
Safe again
(hugs self)



BUILDING A CABIN

Lets all build a cabin
(Motion for all to come)
Get your axe
(put hands to shoulders to carry axe)
Here's a big tree
(look way up)
Chop, chon, chop.
(make chopping motion)
Chop, chop, chop.
(make chopping motion)
Watch out, it's falling.
(run away)
CRASH !!!
(clap hands together)
Cut the branches off
(chopping motion)
Let's all carry the log
(lift the log to shoulders)
Through the woods
(walk in line with log on shoulders)
Cut the notches
(chopping motion)
Now we stack the log
(lay down log)
Lets get another one
(Stop here or begin again and continue getting logs until cabin is built.)



Title: Pioneer Food Preservation

Objective: To recognize that most foods were only available during certain seasons of the year and that families had to find ways to save the food from one season to the next and especially through the winter months.

Explore:

- 1) What foods were available during which months of the year?
- 2) Were the foods grown or raised, foraged or hunted or purchased?
- 3) How would families best utilize large quantities of food ie: cow or deer, or an extra bountiful crop of beans or apples?
- 4) What foods might be rare or unusual on the frontier? How might they be saved by the family?
- 5) What would be the advantage of raising chickens or hunting rabbits or squirrel for a food source?

Space Requirements: Only as much room as you need to seat your largest group of students an arms length from one another.

Time Needed: 10 - 15 minutes for discussion and 10 - 15 minutes for actually stringing beans.

Leadership: Varies with age group, but approximately 1 adult for each 6 - 8 children.

Supplies

Equipment:	Large Needles	Basket	Loose Fresh
	Cotton String		Green Beans 1 Pole
	Scissors (for adults)		Beans, etc.
	Ground Cloth		Sample String of Dried Beans

Preparation: To save activity time, prethread all the needles. Normally you will need 5 - 10 minutes to set-up for this particular activity.

Activity: With children sitting several feet from one another distribute threaded needle and handfuls of beans. Demonstrate tying first bean and then allow them to continue.

Title: Pioneer Food Preservation

- Variations:
- 1) Older children can try slicing such foods as summer squash, pumpkin, apples and stringing those foods.
 - 2) Puree apples with a food grinder, spread thin sheets of puree on cookie sheets and dry in sun for fruit leathers.
 - 3) Simply buy a bushel of dried peas or beans in the pods and have students shell them.

- After the Activity:
- 1) Complete the drying process and use the beans or vegetables in an exhibit area.
 - 2) Save dried beans and let students shell them in another class/season.
 - 3) Use beans or vegetables in cooking programs or as part of outreach kits.
 - 4) Store away from moths and mice after well dried.

Reprinted courtesy of Debra Pence-Massie, Pennyroyal Area Museum,
217 East 9th Street, Hopkinsville, KY 42240

September, 1991

CLASSROOM RESOURCES

HOME REMEDIES ON THE FRONTIER

Kentucky settlers who lived in communities without doctors relied on home remedies for ordinary ailments ranging from burns to the measles. Wild and cultivated herbs, fruits and vegetables, and food and drug supplies from the nearest store served as ingredients. The recipes came from a range of sources, including family members, friends, and Indians, and books written by amateur and professional doctors. The remedies below are taken from medical advice books published around 1814.



BRUISES

- Spread treacle (molasses) on brown paper and apply to the bruise.

BURNS

- Mix lime-water (made by pouring boiling water on lime slices and allowing it to sit until cool) and linseed oil to the thickness of cream and apply with a feather to the burn.

COLDS

- Mix a spoonful of treacle and a half-pint of water and then drink.
- Mix a spoonful of oatmeal, a spoonful of honey, and a piece of butter "the bigness of a nutmeg." Gradually add a pint of boiling water and drink, lying down, in bed.

COUGHS

- Hold a licorice stick between the cheek and gums to quiet a cough.
- Slice a turnip and then sprinkle sugar between the slices to make juice. Take the juice, a spoonful at a time.



HEADACHES

- Pare a slice of rind from a lemon and apply it to the temples.
- Boil rosemary in a quart of water and pour into a mug. Hold the head, covered with a napkin, over the steam and breathe.

MEASLES

- Drink barley water, balm tea, flaxseed tea, cider or vinegar mixed with water, apple water, or dried cherry water.
- To make barley water, boil a pound of pearl barley until it is soft. Drain the barley and mix with the water enough licorice to flavor it and sugar to taste.
- To make apple water, bake some apples until very soft and cut them into pieces. Put the baked apples into tumblers of water, allowing two apples per tumbler, and let the mixture steep until cool.

STOMACHACHES

- Drink warm lemonade, peppermint water, or camomile tea.
- Mix a spoonful of castor oil with a spoonful of lemon juice and take hourly.

SORE THROAT

- Drink barley water or sage tea.

VOMITING

- Mash red onions and apply to the groin and stomach.
- Mash mustard seed, wet with vinegar, and bind to the stomach.



SOURCES

Carter, Richard. Valuable Vegetable Medical Prescriptions for the Cure of All Nervous and Putrid Disorders. Frankfort: Gerard and Berry, 1815.

Wilkins, Henry. The Family Adviser. New York: Hitt and Ware, 1814.

CLASSROOM RESOURCES

PIONEER PASTIMES

Life on the frontier was not all work and no play! According to travelers' accounts of the period and reminiscences written by the settlers, even the earliest pioneers found time for fun by combining work and play in house raisings, corn huskings, log rollings, and other work parties. As the settlements grew, there were militia musters, singing schools, and "court days," when country people came to town for legal business, horse-trading, and such frontier entertainments as wrestling matches, cockfights, and dogfights.

For pioneer children, the woods were the playground, and gathering flowers, nuts, and berries and hunting squirrels and bee trees were common pastimes. In his reminiscence of life near Maysville during the last decade of the eighteenth century, Daniel Drake recalled schoolyard sports and games, including tree-climbing, relay races, archery, quoits, and ball games. The games below are derived from Drake's list as well as other sources.



QUOITS

Similar in many ways to the game of horseshoes, quoits (pronounced "kwoits") is played by tossing rings of iron, wood, or rope at stakes, called "hobs," driven into the ground. Two or more players take turns tossing their rings at the hob until all the rings have been tossed. The player whose ring lands nearest to the hob earns a point.

CORNER BALL

Players are divided into two teams of four each. A player stands on each corner of a square; the other four stand in the center of the square. The players on the corners pass the ball from one to another, occasionally throwing it at one of the central players, who are "out" when hit. If a central player catches the ball, he or she may throw it at a corner player in an effort to hit him or her "out." The last player of the losing team must stand with his/her head against a wall until all of the other players have thrown the ball at him/her!



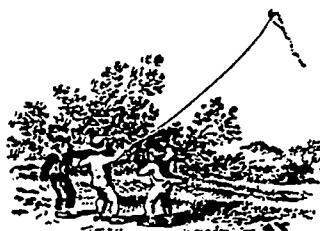
BEST COPY AVAILABLE

PRISONERS' BASE

This tag game is contested by two teams on a playing field divided in half by a line and marked with two "prisons" at the back of each half. The game begins with both teams out of bounds. One player runs into the center of the field to be pursued by a member of the opposite team, who tries to tag him or her, thus sending him or her to "prison." Once in prison, a player must remain there until a member of his or her team runs from bounds to the prison without being tagged. Once the game begins, any or all of the players can join in. This continues until all the players of one team are imprisoned.

PUSS IN THE CORNER

Ideally, this game is played by five players, four of whom stand in the four corners of a square. The fifth stands in the middle of the square and shouts "Puss in the Corner," forcing the corner people to change places and trying to secure a place in one of the corners when they do. If the middle player does not succeed, he or she must begin in the middle again.



SOURCES

Drake, Daniel. Pioneer Life in Kentucky. 1870. Reprint. New York: Henry Schuman, 1948.

Strutt, Joseph. The Sports and Pastimes of the People of England. 1801. Reprint. Detroit: Singing Tree Press, 1968.



FAMILIES ON THE FRONTIER

HOW-TO-DO-IT PLAN

ACTIVITY: Weaving on a Cardboard Loom

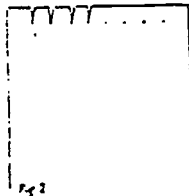
MATERIALS: Stiff cardboard
Cotton thread, yarn, or string for warp
Yarn or rag strips $\frac{1}{2}$ -inch wide for weft

EQUIPMENT: Scissors
Weaving needle or darning needle (optional)

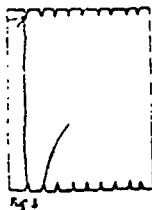
INSTRUCTIONS:



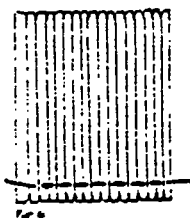
- 1) To make the loom, cut a piece of cardboard, 5 x 6 inches. Draw a line across the top of the card, $\frac{1}{4}$ inch from the edge. Draw a line the same depth from the bottom.



- 2) Mark the spacing of the warp threads along these lines, $\frac{1}{4}$ inch apart, and cut from the edge of the cardboard to each mark.

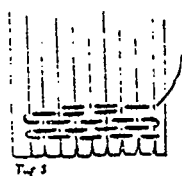


- 3) Pass the first warp thread through the first slit at the top of the card and tie the end around the side of the card. Then take the other end of the thread and pass it through the first slit at the lower edge of the card. Bring the thread up through the second slit at the top of the card. Continue "warping" the loom in this fashion, securing the thread to itself at the end.



- 4) To weave in the weft threads, pass under, then over, alternate warp threads. Do not fasten the ends; leave them to form a fringe. Continue weaving until the whole warp is covered.

- 5) To make a tighter weave with a finished edge, use rags for the weft or space the warp threads about $\frac{1}{8}$ " apart and use finer thread for the warp.



Start to weave at the lower edge, using a long weaving needle or darning needle and leaving a short end hanging. Then pass under and over alternate threads until the row is completed. Instead of clipping the end, weave back in the opposite direction, being careful not to pull the weaving tight. To add a fresh length of thread, overlap the two pieces.

- 6) Remove the weaving from the card by slipping the loops of the warp off the card. Weave the loose end into the finished weaving. Use the completed piece as a drink coaster or sew two together to make a container.

Adapted from Weaving Is Fun by A.V. White (New York: Dover, 1959)

Reprinted courtesy of the Kentucky Historical Society, P.O. Box H, Frankfort, Kentucky 40602

PIONEER GAMES TO BE PLAYED OUTDOORS

Puss in the Corner

Ideally this game is played by five. Four players stand in designated "corners", and the fifth stands in the middle. When the player shouts "Puss in the corner!", the players in the corners must try to change places. If the player in the middle succeeds in gaining a corner, the player who has lost his/her place takes the middle place and the game begins again. If the player in the middle does not succeed in gaining a corner, he/she must begin another round.

Holme (1688); Strutt
(1801); Western Kentucky
University Folklife
Archives (1900-1970's)

Prisoners' Base

"Prisoners' Base is truly a capital game for cold weather. The best number to play at it is six or eight on each side, but there is no objection to more or fewer players. The choice of partners is decided by chance. Two bases are formed by drawing a line about a dozen yards from a wall, and dividing the space enclosed into two equal portions, one of which is occupied by one set of players, the other by their adversaries. Two prisons are also marked, opposite to each other at from 100 to 200 feet. . . from the front of the bounds; the prison belonging to one party must be in a line with the bounds of another. A player from one side now begins the game, by running out midway between the bounds and the prisons, crying, "Chevy! Chevy! Chevy!" One from the opposite party immediately follows, when an adversary pursues him; and so in turn, both parties sending out as many as they please. The object of each is to overtake and touch an opponent who has quitted the bounds before himself; and to avoid being touched by one of the opposite party, who has started to intercept his progress. If he succeed in catching his adversary, he is at liberty to return to bounds without fear of being stopped by his opponent, who has now to reach home as quickly as possible, avoiding his pursuing adversary. During this exciting scene, all players who have been touched by opponents go to the prison of their own party, and are one by one redeemed by their partners; who, in order to accomplish their release, run from the bases to the prison before they can be overtaken by the opposite side. If successful, they are at liberty to return to bounds without being touched; but should any happen to be intercepted, they have to go to prison in their turn. When all the players of one party are in prison at the same time, the game is determined in favour of their opponents."

From The Boy's Own Book
(Louisville, KY: Morton &
Griswold, 1854)

Drake (1790s); Newell
(1883) WKU Folklife
Archives (1900-70s)

Barley Break/How Many Miles to Babylon?

All of the players but one stand at one end of a playing field, with the remaining player--"it"--in the middle. On a given signal, the players try to run past "it" to the opposite end of the field. If caught, they must join "it" in the center and help catch others in the next round. The game continues until all are caught. William Wells Newell collected versions of this game in Georgia and in New England during the 1870-1880s. The Georgia version included a rhyme, spoken by the players and "it" just before the group began to run:

Marlow, marlow, marlow bright,
How many miles to Babylon?
Threescore and ten.
Can I get there by candlelight?
Yes, if your legs are as long as light,
But take care of the old gray witch by the road-side.

The New England version, played indoors, included a similar rhyme:

How many miles to Barbary-cross?
Fourscore
Are there any bears in the way?
Yew, a great many; take care they don't catch you!

Strutt (1801); Newell (1883);
WKU Folklife Archives (1900-
1970s)

Quoits

"The Game of Quoits, or one nearly similar, is of very ancient date. Strutt. . . says, 'The quoit seems evidently to have derived its origin from the ancient Discus, and with us in the present day it is a circular plate of iron, perforated in the middle; not always of one size, but larger or smaller to suit the strength or convenience of several candidates. To play at this game an iron pin, called a hob, is driven into the ground to within a few inches of the top, and at the distance of 18, 20, or more yards. . . ; a second pin or iron is also made fast in a similar manner, and two or more persons. . . stand at one of the iron marks, and throw an equal number of quoits to the other, and the nearest of them to the hob are reckoned toward the game.'* . . . Formerly the rustics in the country, not having the round perforated quoit to play with, used horse shoes, and in many places the quoit to this day is called a shoe."

*The quoits do not have to land on the hob to score. The quoit nearest to the hob scores a point, and if the four quoits nearest to the hob all belong to player A, A scores four points. But if the quoit second nearest to the hob belongs to player B, player A scores only one point. There is no indication of an ideal score.

From The Boy's Own Book
(Louisville, KY: Morton &
Griswold, 1854)

Drake (1790s); Strutt (1800)

Corner Ball

"This is also an old game kept up by the Pennsylvania Germans --Pennsylvania Dutch, as they are commonly called. Four players stand on the four angles of a square, and the four adversaries in the centre. The ball is passed from one to another of the players in the corners, and finally thrown at the central players. For this purpose the following rhyme (which our readers may translate if they can) is used by the boy who aims the ball at the players in the centre. These last, if they can catch the ball, may fling it back.

Bola we Sols,
Butar we Schmols,
Pef'r gat uf
War fongt schweist druf.

If the player in the corner hits a central player, the latter is out, and vice versa. The last player of the losing party has to stand with his head against a wall till every antagonist has flung the ball at him."

Newell (1883) Drake (1790s);
WKU Folklife Archives
(1900-1970s)

Compiled by The Kentucky Historical Society, P.O. Box H,
Frankfort, KY 40602



Froggy-in-the-meadow

One player is designated "Froggy" and other players form a circle around him/her and walk around with closed eyes chanting, "Froggy's in the meadow and can't get out; Take a little stick and poke him about. Where's Froggy?" While the other players chant, Froggy hides. The player who finds him/her becomes the next Froggy.

Drop the Handkerchief

All players but one sit in a circle. The remaining player ("It") walks around the outside of the circle and drops a handkerchief behind a seated player, who must chase "It" around the outside of the circle back to the vacated place. If he/she fails to tag "It," he/she becomes the next "It."

Prisoner's Base

Players are divided into two teams which take "prisoners" by tagging members of the opposite team. Tagged players remain motionless until tagged by a member of their own team. The game continues until all the members of one team have been made prisoners, or until everyone is too tired to continue.

Antny Over

Players are divided into two teams, one of which yells "Antny" and throws a ball over a small building. The other team yells "Over!" then catches the ball, runs around the building and throws the ball at members of the opposite team. Players hit by the ball join the "Over" team. If an "Over" team member catches the ball, he/she gets a free throw. If an "Antny" team member catches the ball, the game begins again, continuing until all the players have been hit.

Hat Ball

Players put their hats in a row and choose one person to be "It." "It" holds the ball in one hand and swings his/her arm back and forth over the hats. When the ball is dropped into one of the hats, all players but the hat's owner run away. The hat's owner retrieves the ball from his/her hat and throws the ball at one of the other players. If the ball hits another player, that player throws the ball at another player, etc., until someone misses. The person who misses removes his/her hat from the row and drops out of the game. The person who retrieves the ball after the miss becomes the next "It." The game continues until all but one player are out.

By 1895, Montgomery Ward sold inexpensive balls of rubber, kid, and celluloid, but some children still preferred homemade balls. Jack Dudley, the hero of THE HOOSIER SCHOOL-BOY, makes a ball from a ball of yarn and an old boot top.

24905		Rubber Balls.			
		Hollow Balls			
24910—		10	20	30	40
Size		1 1/4	1 1/2	2 1/4	2 1/2
Diameter and inches		1 1/4	1 1/2	2 1/4	2 1/2
Each		\$0.04	\$0.06	\$0.08	\$0.10
Per dozen		.44	.85	.87	1.08
Weight		2 oz.	3 oz.	3 oz.	4 oz.
		Solid Balls			
24911		10	20	30	40
Size		1 1/4	1 1/2	2 1/4	2 1/2
Diameter and inches		1 1/4	1 1/2	2 1/4	2 1/2
Each		\$0.05	\$0.07	\$0.10	\$0.14
Per dozen		.50	.75	1.10	1.60
Weight		3 oz.	4 oz.	4 oz.	4 oz.

Reprinted from the museum kit "Growing Up Victorian: At School"
Courtesy of the Kentucky Museum, Western Kentucky University, Bowling Green

CLASSROOM RESOURCES

The Old Soap-Gourd

Here we go 'round the old soap gourd, the
old soap gourd, the old soap gourd, Here we go 'round the
old soap gourd, ear - lye in the morn - in'.

The old soap-gourd likes sugar in his
tea
And sometimes takes a little brandy,
Every time he turns around,
Chooses the girl comes handy.

Rise and give me your lily-white hands,
Swing me around so handy;
Rise and give me a love-lye kiss,
Sweet as sugar candy.



INSTRUCTIONS: Players form a ring and walk around one boy ("the old soap gourd"), who is blindfolded in the center. At the end of the second verse, he points to a person in the circle and the walking stops. The person to whom he pointed joins him in the center, and they swing, skipping around with a two-hand swing, while those in the circle clap for them. The boy then leaves the center and joins the outside circle, and the chosen person becomes "the old soap gourd" (or "the lily-bush" if it is a girl).

From the singing of Jean Ritchie of Viper, Perry County, Kentucky. "The Old Soap Gourd" and many other traditional eastern Kentucky songs appear in Jean Ritchie's book Folk Songs of the Southern Appalachians (New York, 1965).

CLASSROOM RESOURCES

TURN-OF-THE-CENTURY PARLOR GAMES

Verbarium

When everybody is provided with paper and pencil, a word, which is to be written at the top of each paper, is given--a moderately long word with two or three vowels is best. At a given signal each person begins to write down all the words that can be spelled from the letters forming the given word and beginning with its first letter.

Two minutes only are allowed, when everybody must stop promptly.

No. 1 then reads all the words he has written; then No. 2 reads any words he may have that No. 1 has omitted, and so on, each player keeping account of his own number of words. Then the signal to write being again given, for two minutes the players search for words beginning with the second letter of the given word. No proper names are allowable; no letter must be repeated in the same word unless occurring twice in the given word; and no letter not contained in the given word can be employed.

Wriggles

The company is seated, and everybody furnished with paper and pencil. Each player draws a short, irregular line anywhere upon his paper, which he then passes to his right-hand neighbor. The person who receives it must draw a picture whose outline shall include the "wriggle," making heavier than the other pencil marks to distinguish it. The paper may be turned in any direction to accommodate the "wriggle" to the desired subject. No artistic talent is necessary; that of adaptability being more important, and the resulting collection of impossible houses, people, and animals is highly amusing.

Earth, Air and Water

The company being seated in a circle, one of the number calls out "earth," and throwing a knotted handkerchief at some one, begins to count to ten. The person who receives the handkerchief must give the name of some animal before the ten counts are concluded, or he pays a forfeit.

He then throws the handkerchief to some one else, and so the game goes on.

If "air" is called, the name of a bird must be given, if "water, that of a fish.

A confusion of inhabitants and elements is as great a fault as an utter failure; for a "cow" would not be apt to inhabit the "air," nor would a "trout" naturally belong to the "earth."

Dumb Crambo

Sides being chosen, one party goes from the room while the other decides upon a word. Supposing this word to be "lair," they announce to the banished party, "we have a word that rhymes with 'air.'"

After a few moments of consultation, the absent party entering, acts in pantomime any word that rhymes with "air," the other side interpreting the action, and announcing after each word whether it is or is not correct.

For instance, all the actors enter, marching as soldiers, and after a few moments drill form themselves into a hollow square. Some one in the audience says, "Are you acting the word 'square'?" And upon being answered in the affirmative, adds, "Our word is not 'square.'"

Again two of the actors enter, a lady and gentleman, the former with a table-cloth draped over her head as a bridal-veil. Another member of the party, representing a minister, advances, and a marriage ceremony is performed in pantomime.

The audience guesses "pair," which, still not being the required word, the actors continue until "lair" is guesses, or until their obscure rendering of some word baffles the audience themselves. In either case the other party goes from the room to act in turn.



From Parlor Games for the Wise and Otherwise by Helen E. Hollister (Philadelphia: Penn Publishing Company, 1901)

CLASSROOM RESOURCES

VICTORIAN FORTUNE-TELLING GAMES FOR HALLOWEEN

In the Celtic countries where many Halloween customs originated, foretelling the future was a traditional activity on All Hallow's Eve. The games below are culled from late nineteenth- and early twentieth century sources for children.

BEAN BAG

Fill a large bag with dried beans. Mix a ring, a thimble, and a button into the beans. Have each player take a handful of beans out of the bag and spread them on a plate.

- If a player finds the ring, he or she will marry young.
- If a girl finds the thimble, she will be an old maid.
- If a boy finds the thimble, he will marry an old maid.
- If a girl finds the button, she will marry a widower.
- If a boy finds the button, he will be a bachelor all his life and will sew on his buttons himself.



WITCHES' PENDULUM

Fill a paper bag with individually wrapped candies and "fortunes" written on small slips of paper. Tie the bag at the top and hang it from the ceiling. Blindfold a player and give him or her a broomstick to swing at the pendulum. When it breaks, everyone scrambles for the goodies.



THREE LUGGIES

Place three bowls (one containing clear water, one milky, and the other nothing at all) in a row on a table. Blindfold the player, lead her or him to the table, and tell her or him to dip the left hand into a bowl. The clear water indicates marriage to a bachelor (or maid); the milky water indicates marriage to a widower or widow; the empty bowl is a sign of "single blessedness all her/his days."

THE INITIAL

Pare an apple in a continuous round without breaking it. When the paring is severed, pass around the head three times and throw away over the left shoulder. As it drops to the ground, the letter it forms is supposed to be an initial of a future husband or wife.



From The American Girls Handy Book by Lina and Adelia Beard (New York, 1887; Boston, 1987); Parlor Games for the Wise and Otherwise by Helen Hollister (New York, 1887 & 1901); Things Worth Doing and How to Do Them by Lina and Adelia Beard (New York, 1906); and Home Parties and Entertainments (New York, 1907).

	YOU	YOUR PARENTS	YOUR GRANDPARENTS
<u>Neighborhood and backyard games</u> (Sports, ball games, hiding and chasing games, circle, clap, and jump rope games, marbles, jacks, hopscotch)			
<u>Home games</u> (Cards, table games, party games)			
<u>Classroom games</u> (Coin basketball, paper football, gliders, tic tac toe, hangman, connect dots)			
<u>Car travel games</u> (Twenty questions, grandmother's trunk)			

CLASSROOM RESOURCES

MARBLES GAMES

Playing games with marbles was a popular boys' pastime in the eighteenth, nineteenth, and early twentieth centuries. Stone and ceramic marbles were imported from Europe and made in America throughout the nineteenth century. Handmade glass marbles were imported from Germany until just after the turn of the century, when American factories began to produce glass marbles with machines. The games below date from the early to late nineteenth century.

BASIC MARBLES VOCABULARY

Knuckles down: A shooting technique in which the player closes his hand, rests his knuckles on the ground, and with a flick of the thumb, shoots the taw out of the palm of his hand

Man: Any of the marbles set up on the playing area

Ring: The playing area of some marbles games

Taw: The large marble used to shoot at other marbles in the playing area

Taw line: The line from which player shoot

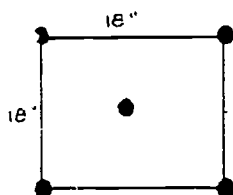
TAW

Players put one or two marbles in a ring and take turns shooting at them with their taws. Marbles hit out of the ring become the property of the player who shoots them out.

NINE HOLES

Players dig nine shallow holes in the ground, then try to shoot a marble into each hole in order. The player who sinks a marble into each hole with the fewest tries is the winner.

KINGMEN



The object of the game is to knock the king man out of the ring. Players shoot from a taw line twenty-five feet away from the ring. Players who hit a corner man earn another shot. Players whose taw stops in the ring are "dead" until the next game. The game ends when the king man is knocked out of the ring.

From Sports and Pastimes of the People of England by Joseph Strutt (London, 1801; New York, 1970); Games and Songs of American Children by William W. Newell (New York, 1883 & 1963) and the Western Kentucky University Folklife Archives

The following marbles games were collected during the 1960s and 1970s by folklore students at Campbellsville College and Western Kentucky University. The game "Kingmen" was played by the collector's grandfather, who was born in 1890. "Holy Roly" and "Uker" were played during the 1930s and 1940s by men who were born in the second decade of the 20th century. Although the information about these games came from Adair and Taylor Counties, the Western Kentucky University Folklore, Folklife, and Oral History Archives contains versions of marbles games from other Kentucky counties, too. Most marbles information, both oral and written, indicates that the game was a boys' activity, but some girls undoubtedly played, too.

Basic Marbles Vocabulary

Knuckles down: a shooting technique whereby the player closes his hand, rests the knuckles of his fingers on the ground, and with a flick of the thumb, shoots the taw out of the palm of his hand

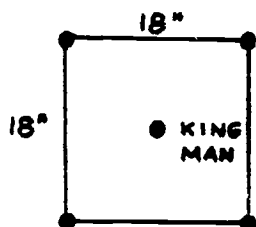
Man: any of the marbles set up on the playing area (e.g., corner man, king man, ring man, middle man)

Ring: the playing area--often a square--of some marbles games

Taw: the large marble used to shoot at the other marbles in the playing area

Taw line: the line from which the players shoot

Kingmen



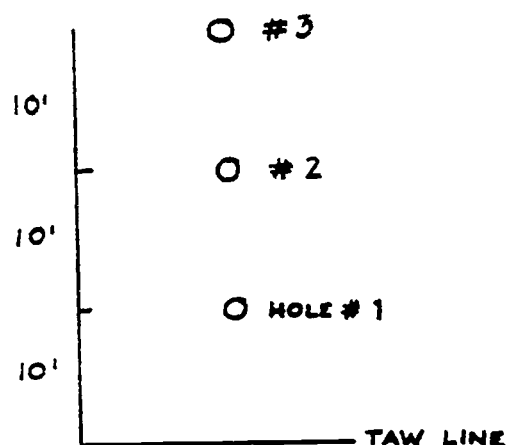
The object of the game is to knock the king man out of the ring. All shots are taken from a taw line 25 feet away from the ring, where the players pitch their taws toward the ring. Players who hit a corner man earn another shot. Players whose taw stops in the ring are "dead" until the next game. A game ends when the king man is knocked out of the ring, but a player doesn't win a match until he has won 6 games.

Holy Roly (or Roly Hole)

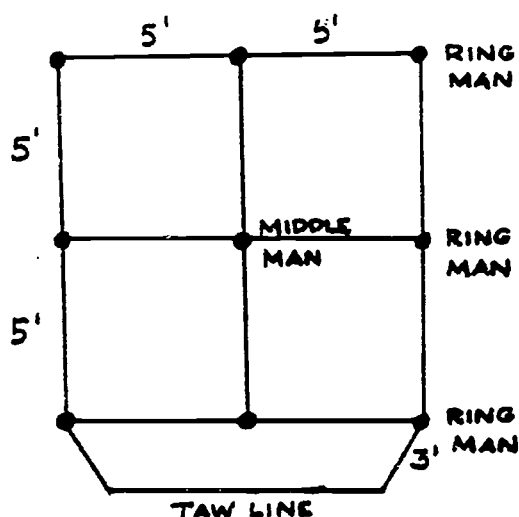
(Diagram on reverse side)

The object of the game is to shoot the taw into the holes, in order. If a player misses, he must start over. All shots must be taken knuckles down.

Holy Roly (cont'd)



Uker (or Ring Taw)



The game is played by two teams of two until one team has all of the 9 marbles in the ring. To determine which team shoots first, each player shoots from the taw line at the middle man. The player whose marble stops closest to the middle man begins and his partner shoots second.

Hitting a ring man entitles the shooter to the hit marble and to another shot, which may be aimed at another ring man or a loose taw. Hitting a taw entitles the shooter to one of the ring men previously earned by the owner of the hit taw. If the victim has no ring men, he can pay with one of his partner's. If neither has any ring men, the victim can shoot for a ring man or a taw. If he hits one, he gives it to the player who hit his taw. If he misses, he is "dead" until his partner earns a ring man to pay off his debts.

All shots are taken knuckles down, with the index finger knuckle on the spot where the taw was.

The instructions for these games were adapted from manuscripts in the Western Kentucky University Folklore, Folklife, and Oral History Archive (Bowling Green, KY 42101).

Reprinted from the museum kit "Growing Up Victorian: At School"
Courtesy of the Kentucky Museum, Western Kentucky University, Bowling Green

Games played with marbles are popular all over the world, whether the marbles are made of nuts, stone, glass, clay, or marble. Students might collect marble game variants orally, from their parents and grandparents, and compare the Kentucky versions with the following European, Asian, African, and South American varieties.

NUREMBERG MARBLES ALLEY: German

Build an alley, with a rim, 18 to 20" from the ground. Draw a 3' to 4' ring in the center. Each player puts several marbles in the ring and takes turns shooting another marble, called a "shooter", at the ring in efforts to knock as many marbles as possible out of the ring. First shots are made from points within a hand's span of the rim; subsequent shots are taken from the spots where the "shooter" marbles stop. The winner is the player who shoots the most marbles out of the ring.

RING TAW: Thailand, Burma, Laos, and Viet Nam

Played like Marbles Alley (above), but the "shooter" marbles are pitched into the ring from a line drawn outside the ring.

ZULU MARBLE GOLF: African

Dig 4, 6, or more holes, at a distance from each other, to make the playing field. Players take turns rolling marbles into each hole in succession. The winner is the player who completes the course in the fewest number of shots.

GUDE: Brazilian

Dig 3 holes, 4' apart, to form a triangular playing area. The first player stands 1' from the first hole and shoots for it. If the marble goes into the hole, the player shoots for the second hole; if the marble misses, it stays where it lies. When the second player shoots for the first hole, he/she tries to knock the first player's loose marble aside as well. Players must complete the triangular course 3 times; the first player to do so is the winner.

The above games were taken from THE FOLKWAYS OMNIBUS OF CHILDREN'S GAMES (see bibliography). The OMNIBUS contains rules for several other marble games too. Students might wish to have a marble contest to practice the above and other marble games. In some eastern Kentucky towns, marble-playing is a popular adult past time and is enjoyed by all members of the community in public marble yards.

Reprinted from the museum kit "Toys--Handmade/Store Bought"
Courtesy of the Kentucky Museum, Western Kentucky University,
Bowling Green

The first "doll" prototype was far different from the doll as we know it today. The doll-like figures of prehistoric times and ancient Egypt were strictly religious images, mainly used in burial rights and are not really considered "dolls" at all. Archeologists have found "dolls" in excavated graves in Egypt. They are believed to have been placed there to act as servants or guardians of the spirit in the after-life. The soldier figure is thought to have been the first "doll." Because of the mystique surrounding these artificial human figures, it is highly unlikely that a child would have been permitted to, or would have wanted to play with such objects. It is believed that these figures made their way into child's play by being handed down to children after the dolls had lost their religious connection.

In more modern times as well, dolls have been intended for purposes other than play. In the 17th and 18th centuries "Fashion dolls" were used to model the changing styles. These dolls were not meant as toys, but, after their use was past, were often handed down to the children as playthings.

THE FIRST BOOK OF DOLLS claims that the ancestor of the modern doll was made in Germany about 500 years ago. The toy was called a "tocken," or a "docken" meaning a skein, bundle, or shock of corn, referring to the shape of the toy. They were made during the long winter evenings by folk craftsmen isolated by the weather. Eventually, by the 1700's, traders and merchants had carried them throughout Western Europe.

In Colonial and Pioneer America luxuries such as playthings were difficult to obtain. People had to "make do" with what was at hand, and this applied to toys for their children as well. Money was too scarce to be spent on toys, even if they had been available to early settlers.

Many of the early dolls in America were made from natural things indigenous to the countryside, such as cornhusks, apples, nuts, twigs, and wood. Household items also provided suitable doll material - rags, clothespins, and spools. These dolls were simple but reflected the imagination of the people.

Colonial wooden dolls were whittled from the same wooden dowels used in housing construction. They were crude and unadorned, except for occasional corkscrew curls around the face. Some of the earliest of colonial dolls were "bedpost" dolls. They were simply rounded sticks with a painted face.

"Penny Wooden" dolls or "Dutch Dolls" were also popular with children in the colonies because their articulated limbs could be set in any position the peg-joints allowed. They were sold in shops all over New England for a penny apiece. Nathaniel Hawthorne immortalized "Penny Woodens" in his classic THE HOUSE OF SEVEN GABLES. These little dolls were sold undressed to be costumed by the owner. Eventually woodworkers produced more elaborate dolls. In 1733 an advertisement in a colonial newspaper offered a dozen lathe-turned wooden dolls for 62¢ wholesale!

Before the coming of white settlers, native American Indians were making corncob or cornhusk dolls. The newcomers soon followed their example. Corncobs were used for the body, and husks were used for the head, limbs, and clothes. Cornsilk was used for the hair. This is still a popular folk doll.

In the Kentucky mountains, "Poppets," little wooden dolls whittled with a jackknife from the wood of native buckeye trees, were popular. The wood is soft, fine grained, and pale in color. Rosy cheeks were sometimes obtained by rubbing the face with the juice of poke-berries. Hair for the dolls was made with skins of small wild animals

or wool from domestic sheep. The dolls were dressed in homespun cloth.

Nut dolls were the most expendable type of doll! Made from nuts such as hickory or walnut, they could be either thrown into the fire or eaten when the children grew tired of playing with them. Their bodies were usually a stick, and the faces were painted. The grain in the nut wood provided excellent wrinkles for elderly dolls!

Dried applehead dolls were a 19th century creation. With these dolls nature does all the work, giving character to the features through the drying process. Every doll comes out differently!

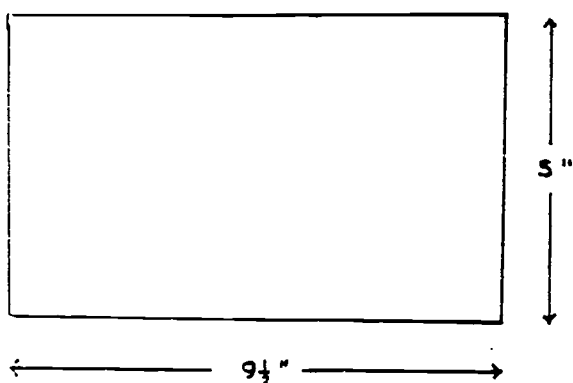
As American families became more prosperous, imported dolls from France and Germany became more popular than the handmade models. Bisque and glazed china were popular materials - beautiful to look at, although less durable. Eventually other materials such as composition, vinyl, and plastic were invented and a range of doll characters became available in toy shops. Most dolls were adult models or "ageless." The first real baby doll was not invented until this century.

Today we are no longer dependent on the materials at hand. We can choose from a variety of dolls - from "Tiny Tears" to "Cher," but handmade favorites remain testaments to our ancestors' ingenuity.

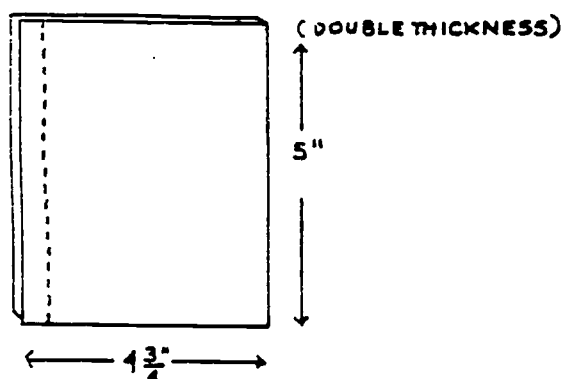
Reprinted from the museum kit "Nineteenth Century Dolls"
Courtesy of the Kentucky Museum, Western Kentucky University,
Bowling Green.



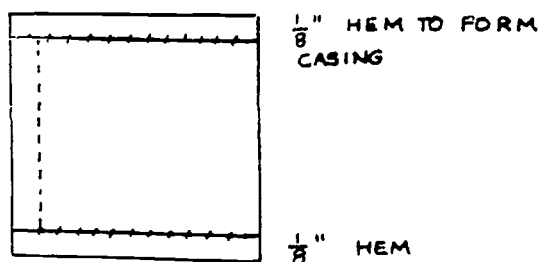
1. Draw face on the round head with dry marker or felt tip pen.



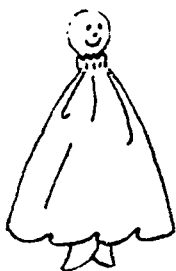
2. Cut a piece of cloth one inch longer than the clothespin, about 5" x 9 1/2".



3. Fold the cloth in the center crosswise, placing right sides together to make a double piece 5" x 4-3/4".
4. Sew the two side ends together, using a fine running stitch. (-----) Press seam open.



5. Turn hem 1/8", then 1/8" again at both ends of cloth. Hem with hemming stitch. (~~~~~)



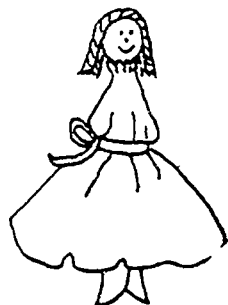
6. Run a small piece of elastic or piece of ribbon through one end, drawing it tight enough to gather around the neck of the clothespin. Elastic should remain hidden, whereas the ribbon can become a bow under the chin.



7. Tie a belt around the middle of the dress. The belt may be the ribbon or a piece of contrasting material.



8. Cut little strips of yarn for hair and glue onto head of the clothespin.



9. Pipe cleaners may be used for arms. Cut arm holes in dress to allow them through.
10. A scarf may be made from a triangular piece of material.



Adapted from MAKE YOUR OWN DOLLS

Reprinted from the museum kit "Nineteenth Century Dolls"
Courtesy of the Kentucky Museum, Western Kentucky University,
Bowling Green

Let your imagination run wild! Have everyone in the class bring in materials that may be used in making dolls--objects such as wishbones, acorns, nuts, beads, leaves, and pieces of material. Place these in one box, let each student select a few items, and with them, make a doll. Please stress that it is important that a large variety and quantity of items be brought in so that everyone will have sufficient materials. An example of what may be created is this wishbone doll.

1. The wishbone is the body.
2. Tiny feet are painted on the round ends of the wishbone.
3. An acorn is used for the head; facial features are painted on. Drill a hole in the bottom of the acorn for the end of the wishbone. Fill the hole with glue and insert the bone. Allow the glue to dry.
4. Wrap a piece of cloth around the bone for a cloak.
5. Decorate the cloak with anything you like, such as beads or feathers.



Reprinted from the museum kit "Nineteenth Century Dolls"
Courtesy of the Kentucky Museum, Western Kentucky University,
Bowling Green

CLASSROOM RESOURCES

CORN HUSK DOLLS

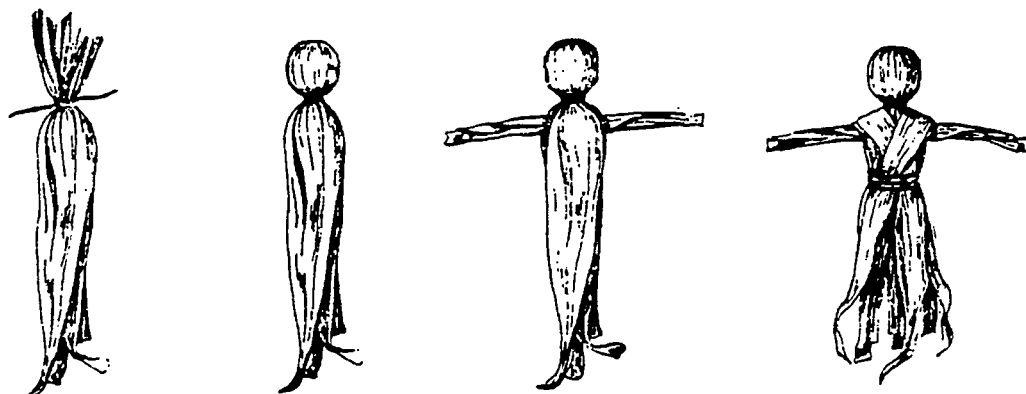
Materials

Corn husks and silk
Scissors
Large bowl of warm water

Cotton string
Fabric scraps (optional)
Glue (optional)

Instructions

1. Save the husks and silk from corn on the cob, or collect shucks that have dried in the field. Spread the green husks and silk on newspaper and allow them to dry until they turn pale yellow.
2. To prepare the husks, cut off the pointed tips and stem ends. Fill the bowl with warm water and soak the husks 10-15 minutes to soften them. Try to keep them wet as you work.
3. Begin by holding 6 large husks together as if you were arranging them in layers around a corn cob. Tightly tie the bundle about 1 inch from the top. Turn down the husks, one by one, around the knot. Then wrap a piece of string around the turned down husks about 1 inch from the top. Tie a tight knot to create the doll's neck and head.
4. To make arms, roll a piece of husk tightly. Tie the ends with string to make hands if you wish. Separate the husks below the doll's head and insert the arm piece so the arms stick out on each side.
5. To make a shawl and waistline, drape a piece of husk around the doll's neck, crossing the ends in front. Tie a piece of string about 1½ inches below the head, catching the ends of the shawl.
6. To finish the doll, cut narrow strips of husk and tie around the neck and waist to cover the string. If you wish, make a fabric apron and cornsilk hair and glue these to the finished doll.



These directions are adapted from The Heritage Sampler by Cheryl Hoople, The American Girls Handy Book by Lina and Adelia B. Beard, and the work of Ann Silva.

CRATE IDEAS

The Kentucky Museum

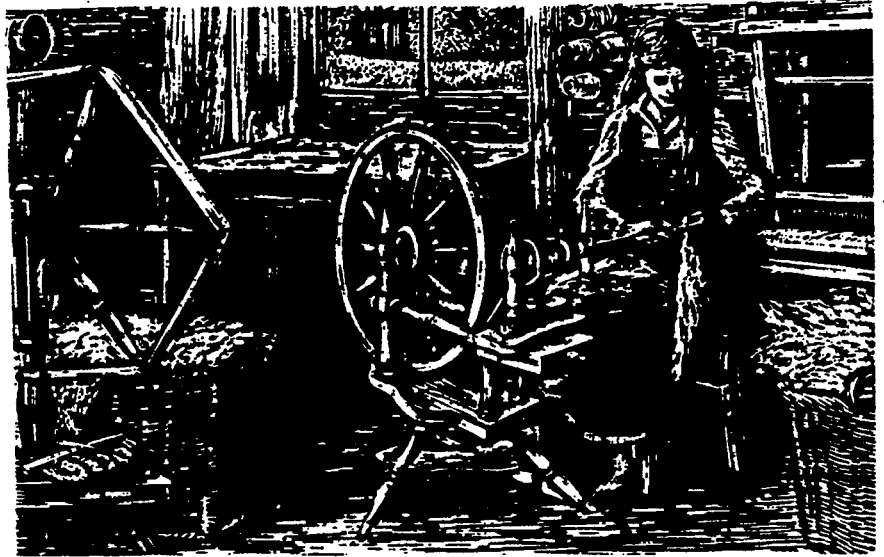
Western Kentucky University

Bowling Green, Kentucky 42101

TRADITIONAL CRAFTS

Traditional craft skills are those that have been passed on for many years.

Before the age of machines and manufactured goods, people had to make most of the things they used. They learned the skills to craft tools, baskets, rugs, clothing and many other things by watching people work—and they in turn often taught someone else.



DO YOU KNOW WHAT THESE CRAFTSPEOPLE MAKE?

Blacksmith—a person who forges and shapes iron with an anvil and hammer to make horseshoes, tools and many other things.

Wheelwright—a person who makes and repairs wheels for wagons and carriages.

Cooper—one who makes and repairs wooden buckets and barrels.

Potter—a person who makes earthenware pots, dishes and other containers.

Weaver—a person who uses a loom to make cloth, coverlets and rugs.

Basketmaker—one who uses split oak, rush or twigs to weave baskets and containers.

Whittler—a person who fashions or shapes wood with a knife to make toys, spoons, bowls and numerous things.

Spinner—a person who forms thread or yarn by drawing out and twisting cotton, wool or flax.

Read **THE FORGOTTEN CRAFTS** by John Seymour in The Kentucky Library. Published by Alfred A. Knopf, New York, 1984. (TT 145 .S49)

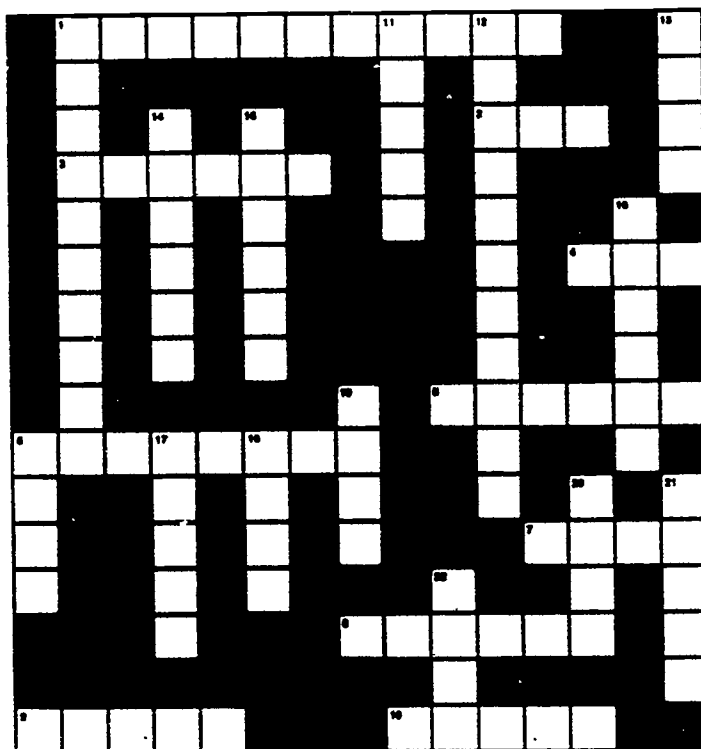
CROSSWORDS FOR CRAFTS

ACROSS

1. A person who uses split oak, rush and twigs to make containers.
2. Used on the floor; made by a weaver.
3. A person who makes and repairs wooden buckets and barrels.
4. A kind of wood used to make baskets.
5. A large container made by a cooper.
6. A person who shapes wood with a knife.
7. A container shaped by a whittler.
8. Objects made by hand using skills taught by others.
9. Made by a wheelright for a wagon.
10. Instruments used by a whittler to shape wood.

DOWN

1. A person who forges and shapes iron.
6. Material used by a whittler to form objects.
11. A heavy block of iron on which a blacksmith hammers metals.
12. Dishes and pots made from clay.
13. A plant used by a spinner to make thread.
14. A person who makes earthenware dishes and pots.
15. One who uses a loom to make cloth, coverlets and rugs.
16. A tool used by a blacksmith to make other tools and horseshoes.
17. Instruments such as hammers and knives used by craftspeople.
18. Used by a weaver to make cloth.
19. A heavy metal forged by a blacksmith.
20. Objects fashioned by a whittler for recreation and fun.
21. Material woven by a person using a loom.
22. Formed by a spinner from wool to make cloth.



KENTUCKY QUILT TRIP

From June 9 to July 28, the east and west galleries of the Old Capitol will house a traveling exhibit, "Quilts from Appalachia," that is expected to draw substantial crowds. This issue of Guidelines provides quilt history and terminology and suggests ways of helping visitors make the most of their quilt exhibit experience.

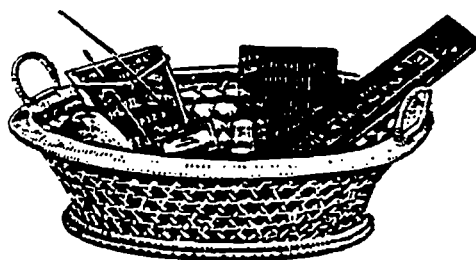
A HISTORY OF QUILTMaking

The origin of the quilt is unknown. Quilted clothing may date back 5000 years, to ancient Egypt. In Western Europe, medieval knights wore quilted garments under their armor, and well-dressed men of the eighteenth century wore quilted jackets and waistcoats. Household quilts were common in England by the end of the thirteenth century. In 1540, King Henry VIII's wife Katherine Howard received twenty-three silk quilts, and Mary Queen of Scots quilted while held prisoner in the Tower of London!

American quilting traditions probably originated with early European colonists, who brought their customs with them to the New World. The first quilts were pieced from scraps of worn clothing, but quilts of store-bought cloth became more common as the colonies grew. Colonial girls' schools included needlework classes of all kinds, and proper young ladies learned to piece and appliqué at an early age.

Quilting flourished in nineteenth-century America. Elaborate album quilts and crazy quilts of silk and velvet were the rage, but traditional patchwork designs were equally common, particularly in places where store-bought fabrics were scarce or expensive. As technology advanced, quilters adapted to the changes. The sewing machine was patented in 1846 and a quilting attachment was invented in 1892, so quilts of the period often feature machine quilting.

As manufactured goods came into vogue and women began to enter the work force, quilting declined, but the hard times of the 1930s inspired a nationwide concern for thrift and an interest in traditional handicrafts. Since World War II, quilting has become more and more popular. Some modern quilters use synthetic fabrics and create original designs, but others favor old-fashioned patterns and techniques. The exhibit "Quilts from Appalachia" and others like it across the country are one of many signs that quilts are here to stay!



GUIDELINES

WHOLE CLOTH, PIECED, AND APPLIQUÉD

A quilt is a bedcover made of three layers joined by stitching, or quilting. There are dozens of quilt types--from everyday "string" quilts to fancy presentation pieces. But most quilts can be classified according to the construction of their top layers as whole cloth, pieced, or appliquéd.

WHOLE CLOTH quilts are so named because their top layer is one piece of cloth or several lengths of cloth sewn together to resemble one piece. Often made in solid colors, whole cloth quilts usually feature intricate quilting and often include stuffed work.

PIECED quilts consist of small pieces of two or more fabrics sewn--or pieced--together to form a patterned top. There are countless pieced quilt patterns, and quiltmakers have used a wide range of fabrics, from cottons and wools to silks and polyester knits. Because they call for many small patches, pieced quilts can be made from scraps of cloth, old clothing, ribbons, and even feed sacks. Most of the quilts in the exhibit "Quilts from Appalachia," including the Kentucky quilt "Devil's Puzzle," are pieced patterns.

APPLIQUÉD quilts are characterized by solid, usually white, tops decorated with designs cut from contrasting fabrics stitched to the top. Eighteenth- and early nineteenth-century quiltmakers commonly used printed chintz for their appliquéd designs. Later quilts were decorated with solid or small-print fabric appliques. The "Rose of Sharon" quilt in the exhibit "Quilts from Appalachia" typifies traditional appliqué patterns, while "The Smokey Mountain Child's Quilt" represents an original design.

QUILTS IN KENTUCKY

There is ample evidence of the significance of quilts in nineteenth- and twentieth-century Kentucky. Abundant family and museum collections document the variety of quilt types across the commonwealth, and archival resources reveal the roles of quilts and quilt-making in everyday life.

For Martha Arnett of Woodford County, Kentucky, quiltmaking filled both work and leisure hours. During the month of January, 1875, she recorded quilting activities five times in the journal she kept until 1903.

Friday January 8, 1875

Another good day for gathering ice - thermometer stands at 4 degrees below freezing - nice Winter weather. Clark was over this evening to see Ben - thinks perhaps he will buy

GUIDELINES

in Jessamine - he has been to look at a place there he is pleased with. I have been busy making a quilt out of my old dresses. . . .

Monday January 11, 1875

I went this morning to Pas. The men all went to Lexington Court, so we ladies had a nice time to ourselves. Bettie and Aunt Sallie were up - we finished quilting Ellas calico quilt. It is still quite cold, though has moderated considerably. Pa and Bud sold their hemp today at seven dollars at the house.

Wednesday January 20, 1875

Uncle George and Aunt Sarah left on Monday last for Mo. We pity them for their position seems so destitute. Without home or money or energy and growing so old. At Pas today busy quilting my wosted [worsted] quilt. . . .

Monday January 25, 1875

Clark has gone to Versailles Court - I send for the lining to finish my silk quilt, that is the only work I have in the house. Mr. Rasgen was buried in Lexington instead of Mt. Vernon. . . .

Friday January 29, 1875

Another fearful day. It has rained, sleeted, hailed and snowed, turns colder in the evening and freezes up. I fixed my quilt this evening for the machine. I am afraid I will have to quilt it with my fingers.

The diary of Martha Tavner Dunlap Arnett, 1874-1903
(KHS Manuscript Collection)

Once completed, quilts lived long lives. Reminiscing about early twentieth-century life in eastern Kentucky, Verna Mae Slone describes the many uses of quilts in the mountains.

. . . All mountain girls had a supply of quilts made by the time they were old enough to get married, beautiful quilts, an art in their designs and with stitches so small you had to look close to see them, patterns such as Double Wedding Ring, Robbin' Peter To Pay Paul, Drunkards' Patch, and many, many others. These patterns were exchanged with neighbors and friends and were regarded as very precious. . . . When quilts had outgrown their usefulness for the beds, they made saddle blankets, covers for a chicken coop, a dog bed, or they were hung over the opening in the out-house or barn in place of a door shutter, or placed on the floor as a pallet for the baby.

What My Heart Wants to Tell by Verna Mae Slone (Washington, D.C., 1979)

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In a similar account, western Kentucky journalist Gordon Wilson catalogues the plain and fancy quilts used in Calloway County at the turn of the century:

. . . Quilts, like all other human institutions, had degrees of respectability. There were quilts that were used only when company came. There were others that were part of 'Mother's room.' Jeans quilts, made purely for warmth and not for show, made their way into the 'office,' or the attic, or wherever the boys slept. And, as quilts began to wear out, they went through a whole gamut of respectability, just as did the scraps of a home-made carpet. A quilt that had, in its brand-new life, been honored by a place in the front room came in its old age to be used to cover a load of tobacco, or to make a saddle blanket, or to provide a bed for the dog or the cat.

Passing Institutions by Gordon Wilson (Cynthiana, 1943)

Accounts of quilting bees and frolics range from Martha Arnett's note that "we ladies had a nice time to ourselves" to author Annie Fellows Johnston's description of a quilting party ritual documented statewide:

. . . When the quilt was done and the boys had come in to supper, they shook up a cat in the quilt. Every one present had a hand in the shaking. Of course the surprised cat would make a dash for liberty and the person toward whom it jumped was supposed to be the first one to be married. Once a cat, nervous and excited from having been shut up in a coop all day in order to be on hand when wanted, jumped full into the face of a young man and scratched him badly before getting loose. It happened that he was married soon after and the sign was regarded henceforth as infallible.

The Land of the Little Colonel by Annie Fellows Johnston (Boston, 1929)

But for many Kentucky women, quiltmaking was more than a pastime. Lovingly stitched from purchased fabric for the hope chest or pieced from available scraps to cover a child's bed, quilts embodied the events and emotions of everyday life. As articulated by the central character in Bowling Green author Eliza Calvert Hall's sentimental novel, Aunt Jane of Kentucky (1907),

. . . You see, some folks has albums to put folks' pictures in to remember them by, and some folks has a book and writes down the things that happen everyday so they won't forget them; but, honey, these quilts is my albums and my diaries, and whenever the weather's bad and I can't get out to see folks, I just spread out my quilts and look at them and study over them, and it's just like going back fifty or sixty years and living my life over again.

BIBLIOGRAPHY OF BOOKS ABOUT QUILTS
WITH SUGGESTED EXTENDING ACTIVITIES

adapted from a project of Ann Joppe-Mercure
art teacher in Colchester, Vermont

Coerr, Eleanor. THE JOSEFINA STORY QUILT. Illustrated by Bruce Degen. Harper and Row, 1986.

A young girl makes a quilt using patchwork and applique that depicts her 1850 journey west with her family. Many of the patches in the book are traditional quilt designs. In the story Faith makes a special quilt patch to honor her pet chicken. Have the children identify something special in their lives. Using paper collage techniques, have the children design a quilt square to represent this. Put together the squares to make a class paper quilt (try using wallpaper in the collages to represent fabric pattern). Have volunteers design borders and corner blocks using the book illustrations for inspiration.

Ernst, Lisa Campbell. SAM JOHNSON AND THE BLUE RIBBON QUILT. Lothrop, Lee, and Shepard Books, 1983.

A delightful story about pioneer men who form their own quilting group. The illustrations of pen and ink and watercolor are bordered with traditional quilt patterns that are identified in the back of the book. The story in this book has men and women making separate quilts and then combining them into one prize winning quilt. Have the children divide up into groups of boys and girls. Each group designs their own patch based on a four patch layout with colored triangles. Name the patch and make 36 identical patches using cut paper. Assemble a girls' quilt and a boys' quilt from 24 patches each. Then assemble a combination quilt with 12 patches from the girls and 12 from the boys. Give a new name to this quilt design and give it a blue ribbon.

Fair, Sylvia. THE BEDSPREAD. Morrow Junior Books, 1982.

Two elderly sisters make a quilt together that depicts their childhood. They both use applique and embroidery but have very different styles. The old women in the story designed applique pictures of their childhood home and then added embroidery for details. Have children use paper collage on oak tag to create a picture of their home. Later have them stitch through the oak tag with needles and yarn to outline areas and add details. Discuss the different styles of the children and compare them to the different styles of the women in the book.

Flournoy, Valerie. THE PATCHWORK QUILT. Illustrated by Jerry Pinkney. Dial Books, 1985.

A beautiful story about a girl helping her elderly grandmother finish a quilt. The illustrations of pencil and watercolors add extra warmth to the story. The quilt in the story is made of square patches from the family's clothing. Have children bring in discarded clothing or fabric scraps from home. Let the children carefully measure and cut squares from the fabrics (all the squares need to be the same size). Children can hand sew the squares together, or have a volunteer help children use a sewing machine. Turn the quilt top into a quilt and use in the library, or have the group decide who to give it to.

Johnston, Tony. THE QUILT STORY. Greenwillow Books, 1984.

A beautifully illustrated book in which a young girl's patchwork quilt leads her into a dream that reflects the patterns of the fabric in her quilt. The quilt in the story is passed on to and enjoyed by other generations. Take paper cut 6/24 in. and fold it into four 6 in. squares. Have the children decide on an object that their great-grandparents might have had (mixing bowls, ax, lantern, quilt. . .) Have the children illustrate the use of the object in each square; first by their great-grandparents, second by their grandparents, third by their parents, and last by themselves. It could also be illustrated to include the next generation and how they might use the object in the future.

Jonas, Ann. THE QUILT. Greenwillow Books, 1984.

A beautifully illustrated book in which a young girl's patchwork quilt leads her into a dream that reflects the patterns of the fabric in her quilt. The quilt squares in the story become patterns that are transformed into a dream journey. Have the children bring in fabric scraps from home and collect interesting fabric or wallpaper scraps to have on hand. Children select a fabric or wallpaper scrap and cut it into a square. Using this square as inspiration have the children create a landscape that reflects the design and pattern. Display the illustrations along with the squares that have been put together into a quilt layout.

Kinsey-Warnock, Natalie. CANADA GEESE QUILT. Dutton, 1989.

Worried that the coming of a new baby and her grandmother's serious illness will change life on her family's Vermont farm, ten-year-old Ariel combines her artistic talent with her grandmother's knowledge to make a very special quilt. Have the children draw scenes from nature and piece together a paper quilt.

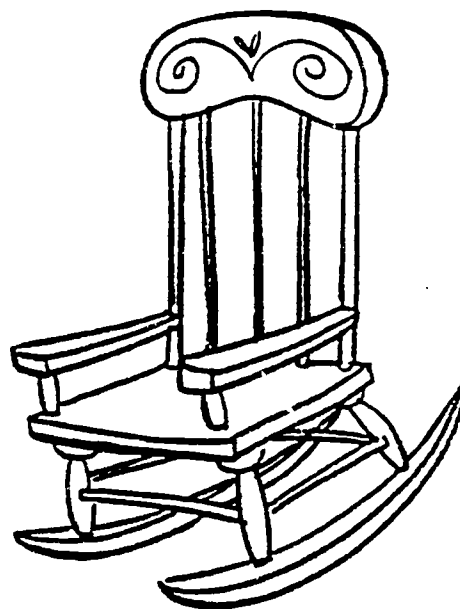
Polacco, Patricia. THE KEEPING QUILT. Simon and Schuster 1988.
A quilt is made with old clothing by immigrant Jews from Russia. It is kept in the family for five generations celebrating love, faith, and tradition. The family's customs are passed from one generation to another along with the quilt. This book could lead into a study of the individual heritage of each child. What traditions are for "keeping" in their family. The children could also design a quilt that reflects the clothing that they wear today. If such a quilt existed how do the children visualize it being used by future generations. Have the children write down their thoughts in story form or possibly for a play.

Roth, Susan L. and Phang, Ruth. PATCHWORK TALES. Atheneum, 1984.

Woodblock prints represent quilt patches and provide the inspiration for stories about a family. The patches are traditional quilt blocks. The traditional quilt squares in the book are made using woodcuts. Have the children look up traditional quilt designs and their names. Then have them design their own quilt block using a variation of the nine-patch. Make printing blocks using cut styrofoam meat trays glued on to cardboard. Print the individual blocks and make up names and stories about them. Try printing the blocks together on large sheets of paper to represent sampler quilts.

Vincent, Gabrielle. ERNEST AND CELESTINE'S PATCHWORK QUILT. Greenwillow, 1982.

Ernest the bear, and Celestine the mouse, make a patchwork quilt, but when they realize only one can use it, they make another one.



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GUIDELINES

November 1988

SEASONS GREETINGS

'Tis the season to clear the air about Christmas past! Although the observance of Christmas dates as far back as the sixth century, many of the holiday customs we observe today are just over one hundred years old. This issue of Guidelines traces the development of the holiday in Kentucky, with particular emphasis on themes interpreted in the Historical Society's museums.



CHRISTMAS ON THE FRONTIER

In an era when the stores set out holiday merchandise before Halloween, it is hard to fathom a time when December 25 was just another day. But not long ago, there were matters more pressing than the celebration of Christmas. The following excerpt, from Daniel Trabue's reminiscence about the settlement of Kentucky, is one of the earliest known references to a Kentucky Christmas "celebration."

. . . the Day before christmas we set off when their was smart snow on the ground. We had each a good horse, Rifle, and Tomerhock, etc. Some of the people in the fort said we would perish with the cold as we had not big axx to cut fire wood at night. Some thought we might come across Indians and it was Dangerous for us three to go by our selves; but, however, we started and took provision for our selves and some little corn for our horses.

Christmas Day in the evining one of our men--to wit, Daniel Mungrel--killed a cub Bear. We took it along to our camp. We stopt about sun set at a very Good place for wood and water and cain for the horses. We getherd a plenty of good wood before Dark to keep a big fire all night. We skined our bear and it was a very good one. We roasted a part of it for our christmas Diner and we feasted on it most bountyfully. I thought it was as good a christmas Diner as I had ever eaten. We was some little afraid of Indians, and as their was snow and a crust on it no one could aproach without being heard. So we concluded that night one to keep awake at a time to listen and we Done so every night.



From Westward into Kentucky:
the Narrative of Daniel Trabue
(Lexington: University Press
of Kentucky, 1981)

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CIVIL WAR CELEBRATIONS

Eating, drinking, and making merry are among the few holiday traditions that pre-date the nineteenth century and span many cultures. By the time of the Civil War, English and American magazines had introduced the Christmas tree, Santa Claus, and gift-giving customs to their readers. But for many Americans, special foods--such as mincemeat pie and plum pudding--and parties provided the main Christmas diversions. The following accounts recorded by Kentucky diarists in the 1860s illustrate the range of Christmas activities in wartime Kentucky.

December 25, 1861

Night! What a sad contrast to all former Christmas days at Mount Air--No family gathering--only dear Pa, Ma and Me to make a strain of merriment--to make the children and negroes happy--uncle Henry is with us--but the dear old man is much troubled for Vagina though he says to little--Last night the children hung up our stockings as usual in Pa's and Ma's room and all the little darkies hung theirs around the fire place in the dining room--and found them full bulging with candy and some simple gifts, an orange at the top. "Lady" and Mary were delighted with the dolls I had dressed for them and the boys and I had no cause to complain of our gifts--I had made Ma a soft Gray flannel wrapper and knit Pa a pair of riding gloves--and as one little darkie said--"Old Santy Claus got through with his pack spite of secesh"--The older darkies came tipping in early, grinning and happy to catch Mars Warner and Miss Luch--"Christmas gift"--"Christmas gift Mars Warner--Chris'mas gif Miss Luch"--Then tipping up stairs popping their heads into my door--with "Chris'mas gif Miss Josie"--we had our egg nog which nobody can make so good as Ma--and the boys have had a good time popping fire crackers with the soldiers helping them--so the day passed--till the children and Uncle Henry went to bed--and Pa, Ma and I sat long into the night talking of those . . . [not] with us on this day and of the sad condition of our country and our own home--and then we three knelt down together--Whilst Pa prayed most earnestly for Peace God's guidance for us all and I kissed them and my heart almost breaking for their troubles. "Peace on Earth, Good will to men!" Alas! how the song of the Angels is mocked by the present condition of the country.

From the diary of Josie Underwood Nazro. The Underwoods were a prominent Warren County family and sided with the Union. Josie wrote these entries when she was twenty-one years old and Confederate forces were occupying the town of Bowling Green.



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January 5, 1862

This has been a dark & dismal day. The trees & ground are covered with ice. . . .

Christmas is over & the New Year has commenced. I spent a very pleasant Christmas. I attended only two parties--both small. Miss Kate Walker, of Richmond, was here. She is a very pretty girl, & mighty sweet. There were most too many ladies for the gentlemen at my party, & at Mrs. Grooms it was the other way.

From the journal of Mattie Wheeler of Winchester, Kentucky. Seventeen-year-old Mattie and her mother were ardent supporters of the Confederate cause.



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January 1, 1865

. . . Jim Hardin came down about the 10th of December and stayed until about the 20th.

Pa moved to town and took up his residence on Cat Street on the _____ day of December.

We had a number of balls about the town and vicinity during Christmas week but I attended only one or two of them.

On the 31st day of December I quit playing cards and drinking spirits of all kinds and resolved to try to do something for myself during the on coming year. . . .

From The Union, the Civil War and John W. Tuttle (Frankfort: KHS, 1980). Tuttle, a captain in the Third Kentucky Infantry, was mustered out in October, 1864. He recorded the entry above at home in Monticello.



CAPITAL CHRISTMASES

The second half of the nineteenth century was a time of growth for American Christmas customs. Expanding systems of communication and transportation brought news of holiday customs and the goods needed to adopt them to whistle stops all over the nation.

For the people of Frankfort, some nineteenth-century Decembers were busier than others because the legislature was in session. Although most sessions began at the end of the month, some started during the first week in December and lasted until about a week before Christmas, when a joint resolution to adjourn was passed. In 1873, the session went on until December 22!

Whether they catered to the legislators or the townspeople, the shops of the capital city observed the holidays with all kinds of special offers. As early as 1865, December issues of the Frankfort Commonwealth described merchandise available in "Kriss Kringle's favorite emporiums"--gifts-special foods and sweets, toys, and fireworks. In 1877, several stores decorated Christmas trees to raffle off to their customers, and "a young speculator brought a wagonload of Christmas trees to the city . . . and had no difficulty in disposing of them at a good price."



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For some people, Christmas was a time for high spirits of the alcoholic variety. The December 27, 1879, issue of the Frankfort Weekly Roundabout noted a half dozen holiday casualties, ranging from blazes set by firecrackers to a broken window attributed to an over-zealous reveler: "Too much Christmas caused a six-footer to run through a four-dollar window in D.L. Haly's barroom. He shelled out the necessary lucre to replace it and went on his way rejoicing.--"



SING ONE CAROL

We define "carols" as songs sung at Christmas, but during the Middle Ages, carols were dances enjoyed throughout the year. By the end of the fifteenth century, the carol had evolved into a religious song often associated with Christmas. Some, such as "Angels We Have Heard on High" (French), "Deck the Halls" (Welsh), and "Greensleeves" (English), were traditional songs whose authorship was unknown. Others were composed for performance in the church--among others, "Adeste Fideles (O Come All Ye Faithful)" and "Hark! The Herald Angels Sing."

Many of the carols popular today were translated into English during the nineteenth century. Many more were composed and printed in magazines, songbooks, and hymnals. Among those that survived are "It Came Upon a Midnight Clear," "We Three Kings," "Away in a Manger," and "O Little Town of Bethlehem." Which of these songs people actually sang is a matter of conjecture. Accounts written in eastern Kentucky name traditional English carols, such as "The Cherry Tree" and "The Holly and the Ivy." Western Kentuckian Gordon Wilson remembered "It Came Upon a Midnight Clear" as "the only carol I knew when I was a child." Christmas church services probably included other carols as well, but at least one Lexingtonian bridled at a holiday sound apparently common in 1889:

The man who invented these Christmas tin horns ought to be sent to the penitentiary for the remainder of his life as a punishment for the torture he has inflicted upon his fellow beings. A half a dozen of these machines in the hands of boys possessed of good lungs is enough to drive a bronze statue crazy. The noise produced is the very climax of discord, and is a senseless way of either celebrating the birth of Christ or the death of the devil.

Lexington Daily Press
12 December 1889

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CHRISTMAS IN THE COUNTRY

For rural Kentuckians, Christmases were less commercial but no less enjoyable. Groceries from Maysville to Madisonville stocked special foods to tempt their customers from the country: coconuts, dried fruits, and nuts for holiday cakes; apples and oranges for stuffing stockings; and turkeys and oysters for the big dinner. For the children there were firecrackers, new toys, and in one Carlisle store, dolls: "Fine Bisque Dolls, Musical Dolls, Crying Dolls, and Dolls in variety, from 5 cts. to \$5."

In spite of the availability of holiday merchandise, some Kentuckians observed Christmas quite modestly. In his reminiscences of rural life in turn-of-the-century Calloway County, folklorist Gordon Wilson recalls the contents of his stocking: an apple, an orange, raisins, figs, nuts, peppermint candy, and firecrackers. Across the commonwealth in eastern Kentucky, some families celebrated "Old Christmas" on January 6 (the date of Christ's birth according to the Julian calendar introduced in 46 B.C.) well into the twentieth century. As remembered by May Ritchie of Perry County, Kentucky, it was a quiet celebration:

. . . we didn't make a great to-do, or give one another presents, even. . . . On Old Christmas Eve we'd sit fore the fire and Mom and Dad and Granny'd tell us about the baby Jesus born in a stable on this night, and they'd say that if we'd go out at midnight we'd see the old elderberry bush blooming in the fence corner right in the snow, and that if we peeped in through a chink in our stable and made no racket at all we'd see the cow and the old mule kneeling down--paying honor to the little King of Kings. Then maybe Granny'd sing us her Christmas carol--"Brightest and Best" in the old mountain tune--and we'd all sing some. All of us would try to stay up until midnight so we could go see the elderberry blossoms, and the brutes kneeling down, but we were all used to going to bed at the edge of dark and we never could keep awake that long. That used to be our Christmas. It was a good, peaceful kind of time.

From Singing Family Of The
Cumberlands by Jean Ritchie
(New York: Oak, 1963)

Another old English custom observed in eastern Kentucky was mumming, a form of folk drama that involved a troupe of community players who traveled from house to house and performed for food and drink. When Marie Campbell started teaching in Knott County in 1926, old-timers of the community remembered the Christmas mummers of their childhoods.

The mountain folks learned the mummers' show from their foreparents. Like way back in the olden country, mountain folks went mumming at Christmas time. Nobody weren't supposed to know who acted out the show, nor where they come from, nor nobody weren't supposed to talk to the folks that done tha play-acting. Folks could tell right well who the mummers were, but everybody kept the manner of mumming.



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Nelt not being in the main play-acting but being just the presenter to introduce the main play actors and get things started, he stepped out and named what the play actors aimed to do. . . .

Then Nelt got a broom outen the Little Teacher's house and swept off clean a circle for the play actors, saying the whole enduring time, "Room, room, gallons of room." Then he brung the play actors inside the circle one at a time and named to the crowd who every play actor was called in the mumming they aimed to do. After he named each one, that play actor stepped inside the circle and strutted around it.

When all the play actors had been named, the play acting started. Father Christmas and Dame Dorothy quarreled over a hare (rabbit, mountain folks calls it when they ain't play acting). He wanted it roasted and she wanted it fried. They fit and he killed her. Old Bet called in Doctor Good and he brung her back to life again, him bragging a heap how smart he was, while Pickle Herring held his nag.

The singers were led by a Bessie, that being a man dressed up for a woman with a cow's tail. They urged on the fight, and mourned over Dame Dorothy when she got killed. They told Old Bet call up the doctor and made like they were happy when he brung Dame Dorothy back to life. All the time they weren't doing any other thing they sang Christmas Carols. Pickle Herring was the fool and tormented the folks that watches.

After Dame Dorothy came back to life, Devil Doubt swept all the play actors out of the circle and back into the crowd. He swept the Little Teacher's hearth too, saying it wasn't lucky to clean ashes outen hearth on Christmas Day.

Father Christmas asked for a collection then and one at a time folks give their presents to Little Devil Doubt or went into the Little Teacher's house and laid their presents for her on the hearth, iffen they weren't amind to trust Devil Doubt with them. Everybody gave whatever they had to give and nobody was shamed for not having fine gifts. Then they sung the "Mummer's Carol" to quit on.

The Little Teacher was pleased such a heap she wanted to do something to show folks her thanks. Nelt spoke up for other folks and said, "Read to us outen the Good Book about when the Old Man was borned."

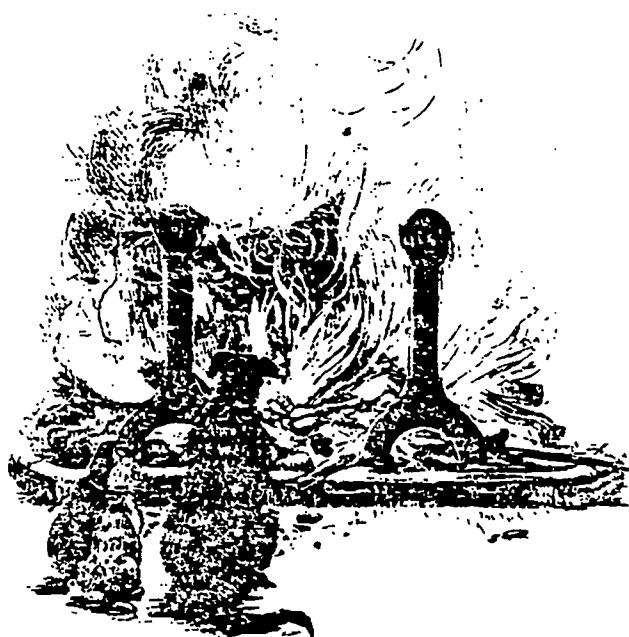
She found the place in the Book and Nelt held his lantern high to give her light to read. Then folks slipped away to their homes to finish keeping Christmas.

From Cloud-Walking by Marie Campbell (Bloomington: Indiana University Press, 1942)



GUIDELINES

Like many American customs, our Christmas celebration is based on a melting pot of traditions. For most Kentuckians, it was the English customs that prevailed, and for many, "keeping Christmas" was not a complicated matter until after the turn of the century. Good food and drink and a few simple gifts sufficed for some. For others, there was even less. This year, when visitors admire the decorations in the Old Capitol, tell them about the cold Christmas Eve of 1778 when a small party of hunters celebrated by killing a cub bear and feasting "most bountyfully."



MERRY CHRISTMAS

//

CRATE IDEAS

The Kentucky Museum

Western Kentucky University

Bowling Green, Kentucky 42101

AMERICAN TRADITIONAL CHRISTMAS TREES

Like many American holiday traditions, the Christmas tree has European roots. One of the earliest references to the Christmas tree is in a 17th century manuscript describing a holiday celebration in Strassburg, Germany. Christmas historians believe that the first Christmas trees in America came to the New World with German settlers. A 1747 diary account of a German holiday celebration in Bethlehem, Pennsylvania, describes a ceppo--a wooden "tree" decorated with candles and apples.

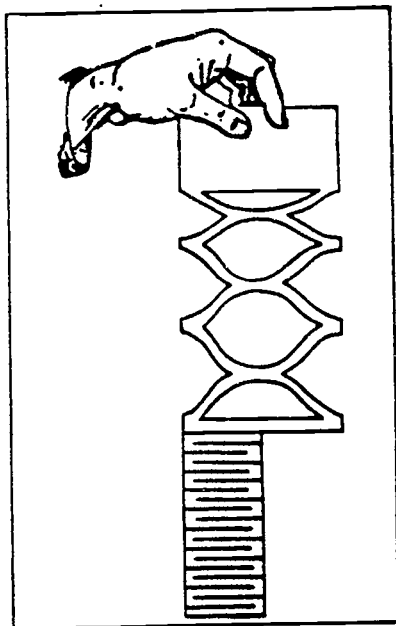
19th century periodicals helped to popularize the Christmas tree and by the turn of the century, most Americans were familiar with the tradition. Those who did not have trees of their own could enjoy the community trees at school or church. PETERSON'S MAGAZINE of December 1888 suggests that children make many of the tree ornaments. Most of them were made out of paper. Early magazine accounts of Christmas trees describe a fir tree placed in a large stone jar, held steady by large rocks or bricks, with paper covering the container and moss placed over the stones. Water could be added to the container to keep the tree fresh.

The tree in the Victorian gallery is decorated according to descriptions in late 19th century sources, with handmade paper and fabric ornaments. To add an old-fashioned touch to your tree, try some of the following ornament ideas:



A Christmas tree decorated with purchased ornaments. From an advertisement in EHRICH'S FASHION QUARTERLY, Winter 1882.

- String popcorn or cranberries and drape on the tree.
- Trace Christmas cookie cutters onto colored paper. Decorate with tinsel and metallic paper. Hang with ribbon hangers.
- Cover pointed ice cream cones with aluminum foil or colored tissue paper. Punch holes at the tops with an ice pick. Make a ribbon hanger. Fill the cornucopias with nuts and candy.
- Punch holes in the tops of Christmas cards and hang on the tree with ribbon hangers.
- Make paper candles by rolling small rectangles of white paper around a pencil and securing the loose end with strips of tape. Add an orange paper flame.
- Make scrap ornaments by cutting out pictures from old Christmas cards. Decorate with tinsel and cotton batting. Make hangers with colored ribbons.



PAPER CHAINS

Cut construction or crepe paper into three inch strips.

Fold a strip of the paper down the center.

Make cuts from the fold to about $\frac{1}{2}$ " from the edge, and from the edge to about $\frac{1}{2}$ " from the fold, alternating as shown.

Unfold the strip, press flat, and gently pull the ends apart to make the chain.

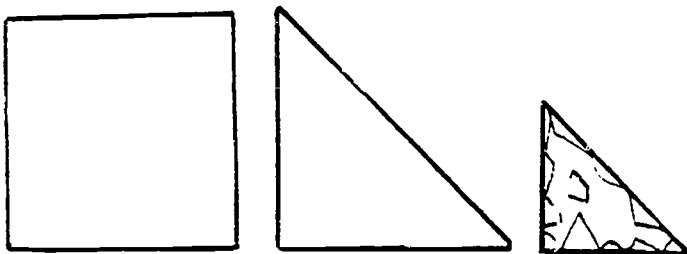
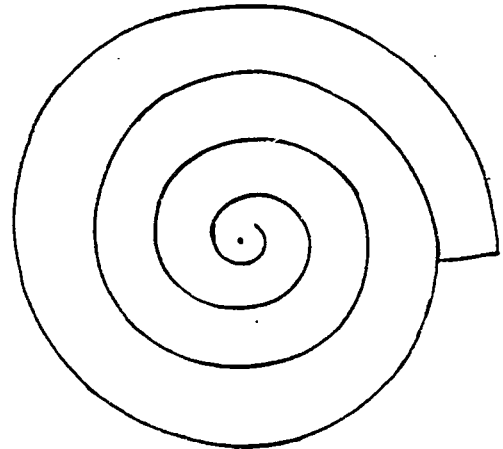
SNAKES

Trace this pattern onto a piece of construction paper.

Cut a spiral by following the line.

Hold the snake by the head in the center and the bottom will spiral down.

String the snake from the center and hang it on the Christmas tree.



SNOWFLAKES

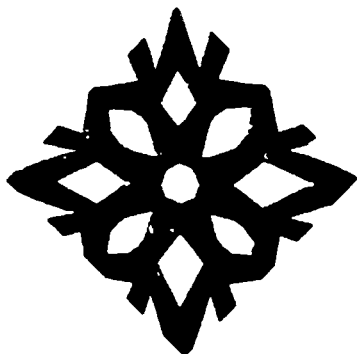
Cut a piece of white paper into an $8\frac{1}{2}$ " square.

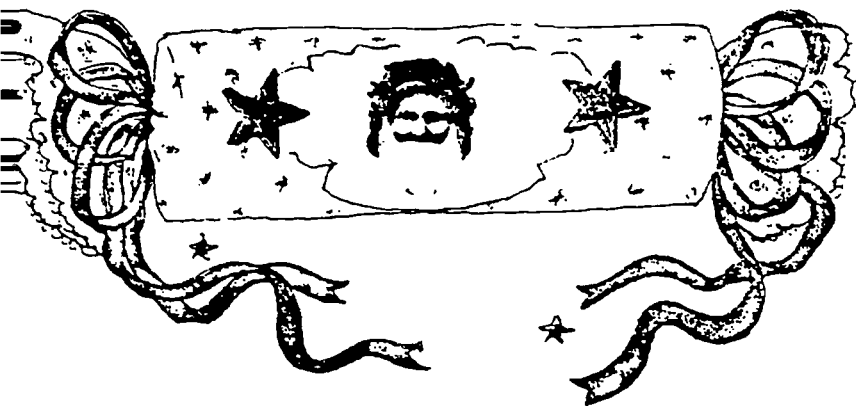
Fold in half to make a triangle.

Fold in half again two more times.

Make cuts on all three sides of the triangle, being careful not to cut all the way across.

Gently unfold for a beautiful snowflake.





VICTORIAN TRINKET TUBE

Stuff a toilet tissue tube with candy, balloons, or small toys.

Wrap the tube with a square of red or green tissue paper.

Twist paper at tube ends. Tie ends with ribbon.

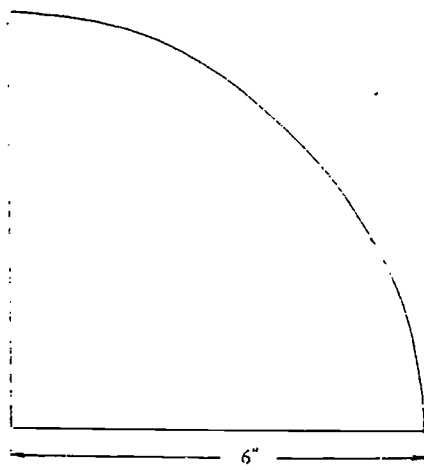
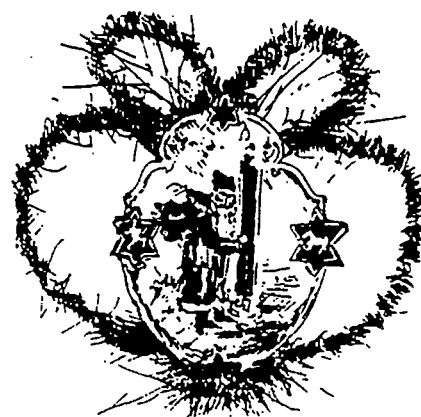
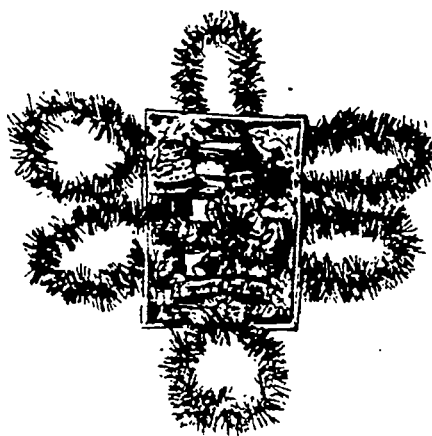
Decorate with stickers or stars.

TINSEL ORNAMENTS

Loop wired tinsel in shapes illustrated.

Attach Santas, Christmas trees, or other scenes from old greeting cards.

Hang on the tree by a tinsel loop or bright ribbon.



CORNUCOPIAS

Cut light cardboard in a fan shape. Cover with bright paper, foil or a paper doily.

Trim with lace and ribbon.

Fill with candy treats and hang on the tree.

An ice cream cone can be used and trimmed with glitter, lace and ribbons.



Ornament ideas from:

GODEY'S LADY'S BOOK, December 1880, p. 55.

O'Neil, Sunny. THE GIFT OF CHRISTMAS PAST. The American Association of State and Local History. Nashville, Tennessee. 1981.

Snyder, Phillip V. THE CHRISTMAS TREE BOOK. New York: The Viking Press, 1976.

CLASSROOM RESOURCES

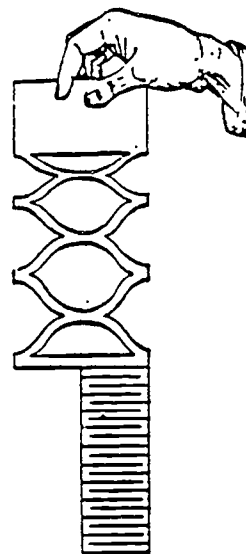
FESTOONS FOR THE CHRISTMAS TREE

According to the dictionary, a "festoon" is a "string or garland hung in a loop between two points." Descriptions of early Christmas trees often include the word "festoon." Here are instructions for two from period magazines.

Paper chains

. . . Most effective and easy of preparation are long paper chains, that can be fastened at the top of the tree and allowed to drop in irregular festoons from branch to branch. A very simple chain is made by taking a long strip of paper two and a-half inches in breadth, and doubling it sharply down the middle. Then cut alternately from each side of the strip, always taking care not to cut quite to the furthest edge of the strip. When the strip is unfolded, there will be seen a delicate chain of fragile loops as shown in Figure 1.

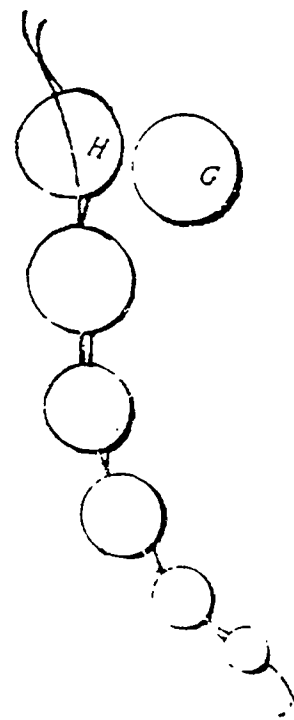
From "Fun for the Fireside: A Help to Mothers" in Godey's Lady's Book (December, 1880)



Paper disk strings

. . . Strings of colored paper disks, looped from branch to branch, take the place of colored glass balls, and add materially to the beauty of the tree. . . . Red, gold, yellow, orange, green, blue, and white make pretty disks, and show off well on the tree. Cut your disks perfectly round, a pair for each disk; for they must be the same on both sides. You can make the disks on some strings all of one size; on others they may graduate down to quite small ones at the ends. When the disks are cut out lay one down, bottom side up. Cover this with paste, then lay a white cotton string across the disk, directly through the middle. Allow about six inches of the string to extend beyond the disk and let each string be one yard long. Before the paste has time to dry, press the mate of the disk on top over the string, taking care to have the edges even. Go through this process with each disk. Paste them on the string half an inch apart, and leave six inches of string at the last end.

From "Hints and Helps for 'Mother': 'Christmas Tree Decorations'" by Adelia Belle Beard in St. Nicholas (December, 1907)



CLASSROOM RESOURCES

MESH CANDY OR GIFT BAG

Hanging gifts and edible treats on the Christmas tree became popular during the second half of the nineteenth century. Accomplished seamstresses could make elaborate containers, but for those without special skills, simpler designs sufficed.

Materials

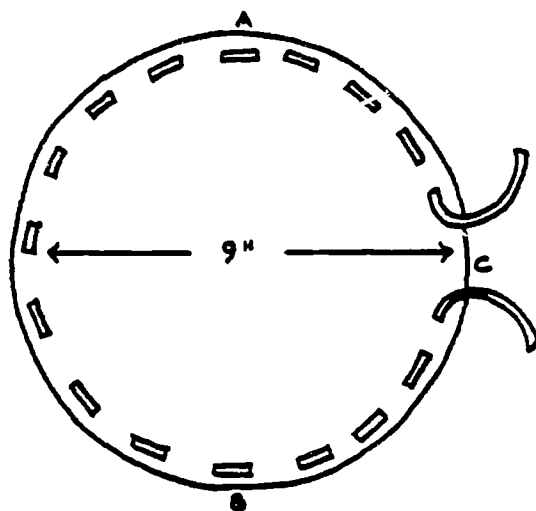
Circle of nylon netting, 9"
in diameter
1 yard of 1/8" or 1/16" satin
ribbon
Nuts and candies

Tools

Scissors
Large-eyed steel or plastic needle

Instructions

1. Weave 24" of the ribbon in and out of the holes in the nylon netting circle about 3/8" from the edge.
2. To make a hanger, sew the ends of the remaining ribbon to the edge of the circle at points A and B.
3. Draw ends of ribbon together at point C and tie a bow to make bag. Fill with nuts and such period candies as lemon and peppermint drops.



CLASSROOM RESOURCES

FIRECRACKERS

Shooting off firecrackers was a popular Christmas pastime in nineteenth-century Kentucky. According to western Kentuckian Gordon Wilson, the first community Christmas tree in Fidelity, a small Calloway County town, was decorated with fruit, homemade paper decorations, gifts, and firecrackers. This harmless version, made of glazed paper and string, comes from a craft activity idea from a 1907 issue of the children's magazine, St. Nicholas.

Materials

3 x 2-inch rectangle red glazed paper
3 x 2-inch rectangle white construction paper
Glue stick
Transparent tape
2 x 2-inch square white construction paper
White string
3/8-inch dowel at least 3 inches long

Instructions

1. Using the glue stick, glue together the red and white paper rectangles.
2. Cut a piece of tape 3 inches long and tape it to one of the 3-inch edges of the paper rectangle, overlapping the edge.
3. With the red side down, roll the rectangle around the dowel, beginning at the edge without the tape and securing the taped edge to create a tube. Remove the dowel.
4. Write a holiday message on the remaining white paper square, then tape to one of its edges a piece of string 3-3/4 inches long.
5. Roll the message around the pencil and insert it into the red paper tube.

CLASSROOM RESOURCES

BUTTERFLY BASKET

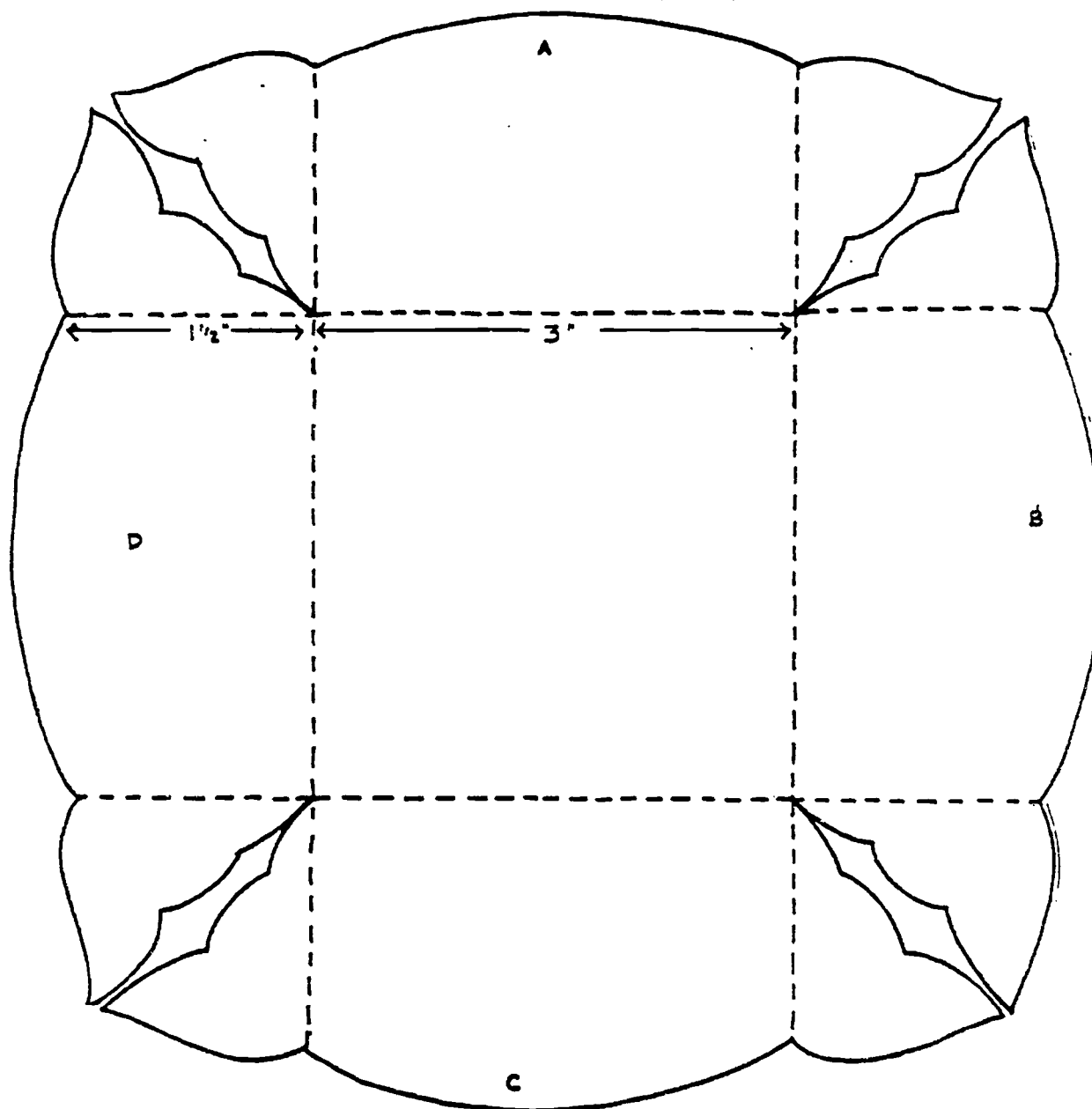
Sweets have been associated with the holidays since the early nineteenth century, and as gift-giving became more popular, gifts of candy became common. The butterfly basket is one of several described in a turn-of-the-century magazine article about making Christmas gifts at home.

Materials

8½" x 11" sheet of heavy paper
Transparent tape
Gold paint

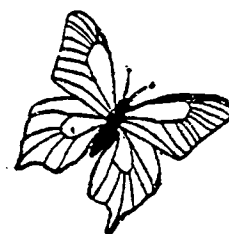
Tools

Pattern
Pencil
Scissors
Fine brush



Instructions

1. Trace pattern onto heavy paper and cut out. Lightly mark the dotted lines.
2. Fold up flaps A, B, C, and D to create sides of basket. Fold butterfly wing flaps outward, bringing dotted lines together at the basket's four corners. Secure the corner seams with transparent tape.
3. Decorate the butterflies with gold paint. To make handle, cut a strip of paper 8" long and tape to basket.



Adapted from instructions in the Ladies' Home Journal (December, 1897).

CLASSROOM RESOURCES

MISS ROLY POLY

As popular gifts for girls, dolls appeared on American Christmas trees by the middle of the nineteenth century. By the late 1800s, children's magazines featured directions for home-crafted dolls of cloth, clothespins, and even paper money! The directions below are adapted from the December, 1892, issue of Harper's Young People.

Materials

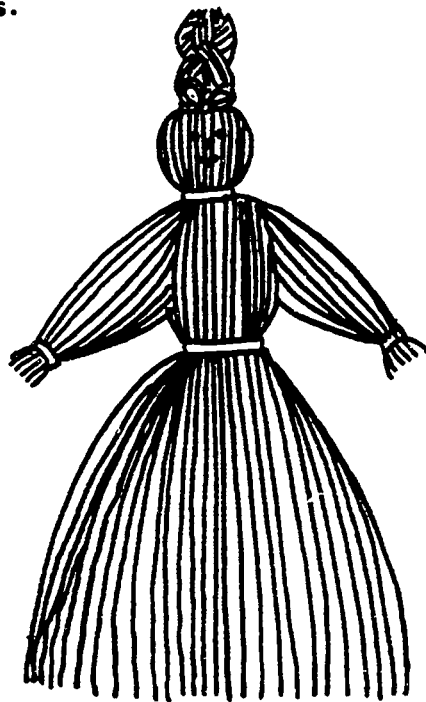
Cotton yarn
Embroidery floss in several colors
18" of 1/8" satin ribbon

Tools

Scissors
Hard-backed book
Embroidery needle

Instructions

1. Wrap the yarn around the book 20 to 30 times, cut across the ends, and slide yarn off.
2. Make doll by tying short pieces of yarn at the "neck" and "wrists" and securing the "waist" and top of head with ribbon, as shown.
3. Braid "hair" and trim all uneven ends. Stitch facial features with colored embroidery floss.



GUIDELINES

Fall 1990

SCHOOLS OF THE WOODS

"Let the girls do the spelling and Dan will do the shooting."

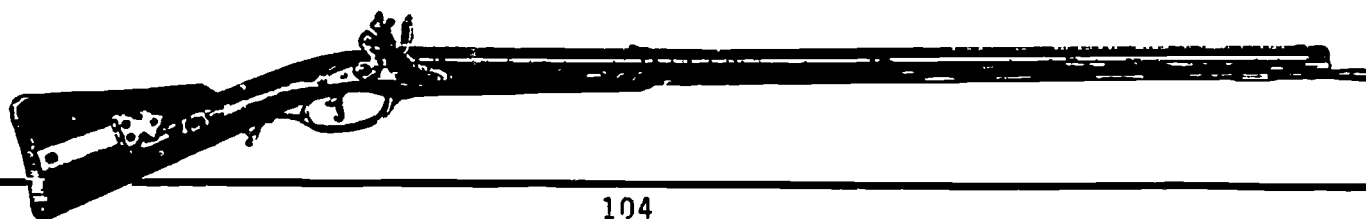
These words, supposedly spoken by Squire Boone when a relative despaired of Daniel's penmanship, reflect an attitude common among early Americans. As pioneer Daniel Drake remembered, "Father and his neighbors were not indifferent to the education of their children; but they were all new settlers, all poor and all illiterate & hence had not the means or conception to procure a competent teacher." In other communities, there were neither resources nor supporters. Still, some pioneer children, like Daniel Boone, learned to read and write, and most of them acquired the life skills needed to survive on the frontier. In honor of the start of another school year--and the close of the exhibit "The Legend of Daniel Boone"--this issue of Guidelines is dedicated to the "schools of the woods."

D. BOON'S SCHOOLING

"I am no Statesman I am a Woodsman," wrote Daniel Boone in 1796. Surviving documents penned by the frontiersman concur. Although he learned enough of the three Rs to write letters, Boone was a "creative" speller and a mediocre grammarian. And while he dabbled in several occupations that required rudimentary academic skills, he was a far greater success at scouting and hunting than at surveying and shopkeeping.

The Boone legend includes one tale of young Daniel's inability to abide by classroom rules. Upon discovering that their moody Irish schoolmaster imbibed occasionally from a hidden whiskey bottle, Daniel and his cohorts doctored the bottle's contents with a strong emetic. The teacher discovered the prank the hard way and took it out on Daniel by whipping him for a wrong answer. Daniel responded by knocking the schoolmaster down. According to legend, the teacher was dismissed and Boone forswore formal education for life.

Yet he acquired a range of skills essential to survival in the wilderness and excelled in several areas that booklearning could not inform. Boone's biographer John Bakeless attributes the frontiersman's prowess with a rifle to constant target practice during boyhood and notes that "from the age of ten to sixteen, young Daniel did little but watch cattle and roam the woods." For Daniel Boone, as for many of his contemporaries, education was much more than learning to read and write.



GUIDELINES

SYLVAN ACADEMIES

Formally organized frontier schools were few and far between. Kentucky's first is said to have been organized by Jane Coomes at Fort Harrod in 1776. Other stations may have included schools when an adult was available to teach, but the demands of stockade life probably diminished the opportunities for extensive schooling in most early settlements.

As time passed, schools were established in communities where parents were willing to support education through subscription. Susannah Johnson went to such a school in Eddy Grove (Caldwell County) in 1796:

Our first school in the Eddy Grove was taught by Brother Elijah in an old corn-crib. The crib was of logs, about twelve by sixteen feet in size; and it had been improved by having another log or two sawed out to enlarge the door, having the cracks 'chinked and pointed,' and having a spacious wooden chimney, with a fireplace about ten feet long, built at one end. Here Elijah agreed to teach three months; and every child was to bring him a dollar in silver on the last day of the school. There were two seats, each running the whole length of the room, and both being formed of a log split open, the flat side being hewn or trimmed to something like a smooth surface, and the round side having rough pegs stuck in for legs. Of course they were without backs, except that they were placed against the wall. There were two or three stools also, constructed in the same style. A large hewn slab, about two feet wide by six in length, supported on huge pegs about two feet and a half in length, served as general writing-desk for all.

This school, like, in fact, all that I ever attended, was what they denominated 'loud.' And loud it undoubtedly was. Every scholar studied at the very top of his voice, each one seeming intent to excel his neighbor; and the result was, a noise 'as of many waters' that might at times be heard at the distance of half a mile. But I soon became accustomed to the confusion, and progressed so rapidly as to learn the alphabet, to spell pretty well, and to read a little in the Testament before the close of the session.



GUIDELINES

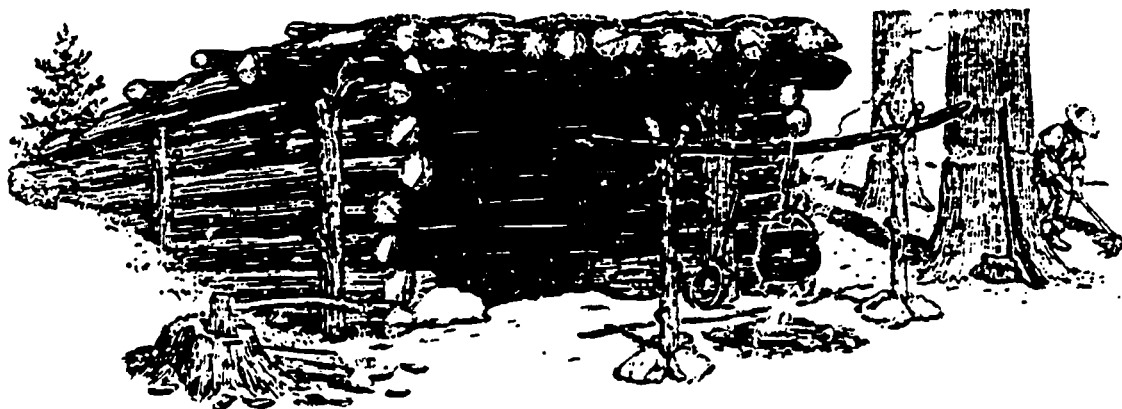
Daniel Drake attended a similar "sylvan academy" in the Ohio River community of Mayslick (now Maysville, Mason County). Unlike Susannah, whose formal schooling was limited to spelling and Bible reading, Daniel learned to cypher and to quote Latin. The Drake family's unusually large collection of books exposed Daniel to geometry, geography, and literature as well. Young people of means in the cosmopolitan town of Lexington could acquire equally sophisticated schooling from private tutors or schools that offered such subjects as the classics and sciences for boys and French and dancing for girls. But for most children of the frontier era, the curriculum was limited and uninspiring, and the benefits of literacy obscured by more pressing matters.

THE LONG LEARNING

"Most of my education was obtained at home," wrote Susannah Johnson. "Here I learned to card and spin both cotton and wool, and to weave in all the fashions of the day. . . . I knew all about milking and making butter and cheese; washing, ironing, and bleaching, and in short, was skilled in all the labors that pertained to early life in the West." Like most of the daughters of Kentucky's early settlers, Susannah's homemaking skills were more important than her ability to read and write. Her four brothers, like young Daniel Drake, learned to perform equally vital chores: clearing the land, planting and tending crops and livestock, and shooting game for food and hides.

But as Harriette Arnow notes in Seedtime on the Cumberland (1960), farming skills came into play only after wilderness lands were explored, charted, and settled. The "long learning" that transformed European farmers into scouts and hunters resulted in skills unheard of in the Old World. From the Indians and the forest itself, the first explorers learned to track and trap animals, to identify and harvest edible and medicinal plants, to build shelters of branches of skins, and to live for months without fresh supplies.

For Pennsylvania native James Smith, this training paid off when, in 1766, a cane stab pierced his foot while he and a friend's slave were headed home through the Tennessee wilderness.



GUIDELINES

. . . All the surgical instruments I had was a knife, a mockason awl, and a bullit molds. . . . I struck the awl in and then I commanded the mulatto fellow to catch it with the bullit molds, and pull it out, which he did. When I saw it, it seemed a shocking thing to be in any person's foot; it will therefore be supposed that I was very glad to have it out.

The black fellow attended upon me and obeyed my directions faithfully. I ordered him to search for Indian medicine, and told him to get me a quantity of bark from the root of a lynn tree, which I made him beat on a stone with a tomahawk, and boil it in a kettle, and with the ooze I bathed my foot and leg; what remained when I had finished bathing, I boiled to a jelly, and made poultices thereof. As I had no rags, I made use of the green moss that grows upon logs, and wrapped it round with elm bark; by this means (simple as it may seem) the swelling and inflammation abated. As stormy weather appeared, I ordered Jamie to make us a shelter, which he did by erecting forks and poles, and covering them over with cane tops like a fodder house. It was about one hundred yards from a large buffalo road. As we were almost out of Provision, I commanded Jamie to take my gun, and I went along as well as I could, concealed myself near the road, and killed buffalo. When this was done, we jirked (dried on a low scaffold over a slow fire) the lean and fried the tallow out of the fat meat, which we kept to stew with our jerk as we needed it.

Arnow notes that survival training began at an early age in the form of games played with weapons, such as mumbledy peg and hatchet throwing. For the sons of early western settlers, whittling knives and guns made of cane stalks were more likely toys than balls and skates. Learning to tame the wilderness preceded mastering the three Rs.

TOUR TRICKS



The exhibit "The Legend of Daniel Boone" does not explore Boone's formal or informal education in depth. But employing the theme of schooling as a tour focus is a good way to help students identify with the man and his world on a personal level. Here are several approaches:

- * Begin the tour with the question, "Was Daniel Boone educated?" Challenge students to find the answer, or answers, in the exhibit by identifying Boone's many occupations and thinking about the kinds of training required for each. Discuss findings at the end of the tour, making sure to include Boone's wilderness training as well as the "academic" learning that qualified him to write letters, survey land, and so on. Then ask, "What do you know that Daniel Boone did not?"

GUIDELINES

- * Expand the schooling theme to frontier society by beginning with the question, "What did people need to know to explore and settle the wilderness?" Suggest that students find the answer in the exhibit by thinking about the ways people learned to use exhibit artifacts or perform the activities pictured in exhibit graphics. At the end of the tour, share findings and discuss the relative importance of academic and practical training to wilderness life. Which is essential to survival? Which contributes to prosperity?
- * Experiment with two methods of frontier schooling to learn from the Boone exhibit. If there are no other visitors in the gallery, conduct a brief "loud" school session in the orientation area before touring the exhibit. Divide the class into groups of four or five and assign to each group a fact from the Boone chronology. At a given signal, all groups repeat these facts aloud for thirty seconds. Then assign partners to each student and instruct each individual to learn about an object or image in the exhibit and teach it to his or her partner. At the end of the tour (or back at school), ask students to recite or write down the facts repeated in the "loud" school and the information learned from partners. Which method of schooling was more successful?



A	K	J	S	S
B	L	K	T	T
C	M	L	U	U
D	N	M	V	V
E	O	N	W	W
F	P	O	X	X
G	Q	P	Y	Y
H	R	Q	Z	Z
I	R	R		

& which stands for and

Hands-on activities can extend the frontier schooling theme beyond the exhibit galleries. With a minimum of equipment and teacher preparation, students can experience firsthand the daily activities of pioneer children.

- * Teach students to make copybooks for pioneer schoolhouse activities. Stack three pieces of 12 x 9-inch buff-colored construction paper and fold in half to make a booklet 6 x 9 inches. Using a large-eyed needle and sturdy thread, sew a straight row of stitches through the fold to secure the leaves together. Instruct students to practice their penmanship in their copybooks by filling pages with "proverbs, counsels, and maxims" from Noah Webster's 1797 American Spelling Book. (for example, "Look ere you leap"; "Give an inch and take an ell"; "A good man is a wise man"; "Hold fast when you have it"; "All is well that ends well.") The mail-order company James Townsend & Son (106 South First Street, P.O. Box 415, Pierceton, IN 46562) sells replica stoneware inkwells and inexpensive quills.
- * Conduct a spelling bee using the following "Easy Words of Three Syllables" from Webster's 1797 speller:

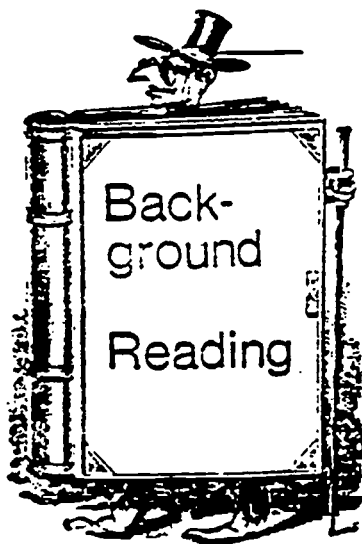
GUIDELINES

ap-pre-hend
con-de-scend
con-tra-dict
dev-o-tee
dis-a-gree
im-ma-ture

in-tro-duce
mis-be-have
o-ver-take
re-col-lect
rec-on-cile
ref-u-gee

rep-re-hend
su-per-scribe
un-der-mine
un-der-sell
un-der-stand
vol-un-teer

- * Practice wilderness skills by playing schoolyard games described by Daniel Drake in his reminiscence of childhood in northern Kentucky in the 1790s: climbing, running races, pitching walnuts at a target of other walnuts, and tossing quoits. To make a simple quoits game, collect a dozen metal Mason jar rings and two rubber plungers with wooden handles. Position the two plungers on the ground, handles up, about ten yards apart. Then divide the class into two teams whose members take turns pitching the rings at the plunger handles, or "hobs." When all the rings have been tossed, points are awarded to the four rings on, or nearest to, the hobs. The first team to score ten points wins.
- * Invite a craftsperson to class to demonstrate and teach a traditional skill, such as animal tracking, gardening, whittling, knitting, or weaving. To identify craftspeople, send a letter home with students asking if parents or grandparents can help, call the local agricultural and home economics extension agents for referrals, or contact the Kentucky Folklife Program at Berea College (606-986-9341, Extension 5139).



For additional information about Daniel Boone's education, see the first chapter of Michael Lofaro's book, The Life and Adventures of Daniel Boone (Lexington, Ky., 1978) or the chapter on "The Boones of Pennsylvania" in John Bakeless's biography, Daniel Boone: Master of the Wilderness (Harrisburg, Penn., 1965). Doctor Daniel Drake's reminiscences of life in northern Kentucky in the 1790s, Pioneer Life in Kentucky 1785-1800 (Cincinnati, 1870; New York, 1948) includes a lengthy chapter on schooling. For fascinating information about wilderness training, see the chapters "The Long Learning" and "The Shirttail Men" in Harriette Simpson Arnow's book about the settlement of middle Tennessee and southern Kentucky, Seedtime on the Cumberland (New York, 1960; Lexington, Ky., 1983). All of these books can be found in the library of the Kentucky Historical Society and in many public libraries across the state.

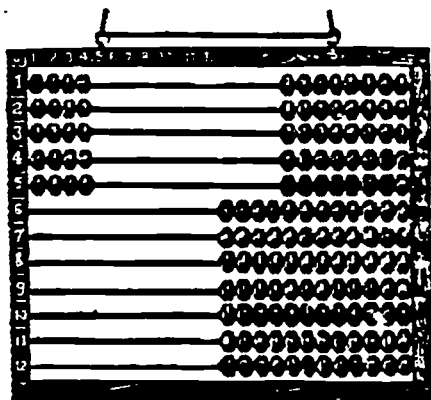
Guidelines is produced on a quarterly basis by the museum education staff of the Kentucky Historical Society. To be added to the mailing list, call (502) 564-2662.

A typical day in a 19th century Kentucky school began at 8:00 A.M., when the teacher rang a bell to call school to order. Handbells and larger bells mounted on posts or hung in belfries were common. In their absence, teachers found other ways to start the day. In FIDELITY FOLKS, Gordon Wilson describes a western Kentucky teacher who rapped on the wall with his cane.

After taking attendance, the teacher led the students in prayer, read from the Bible, or sang a hymn or "My Country 'Tis of Thee." In one Bowling Green school, each student recited a verse of scripture from memory. Although flags were common classroom fixtures, the "Pledge of Allegiance" was not repeated daily until the 20th century.

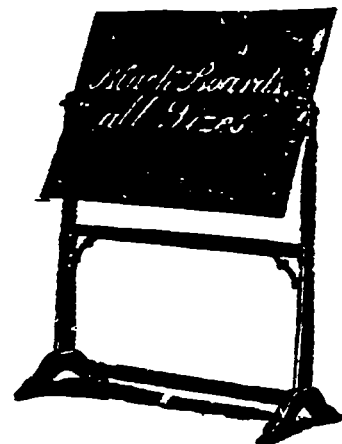
Next began the recitations. The youngest pupils recited the alphabet and practiced pronouncing words, while older students read silently from their readers and waited for their turns to recite. Before the 1870s, oral memorization was common, and the resulting hum of voices gave rise to the term "blab school." At the state superintendent's suggestion, late 19th century teachers hushed their pupils by scheduling recitations.

Arithmetic followed the first round of recitations. The little ones recited numbers and simple number facts, while older pupils "figgered" on their slates or did blackboard work. Although textbooks stressed basic math skills, some teachers also posed word problems for their students to solve.



"Numerical frame" recommended for Kentucky schools in 1874

Printed by Western Kentucky University. Paid for in part or totally from state or federal funds.



Chalkboard recommended for Kentucky schools in 1874

After a brief recess came spelling. In the early days, spelling lessons were oral. Students learned words from their readers or spelling books in school or at home, then lined up and spelled to the teacher. As teaching methods became more sophisticated, the spelling lesson expanded to include syllabification, phonetics, and vocabulary.

An hour-long lunch period followed the spelling session. At 1:00, class resumed with lessons in grammar, penmanship, geography, health, history, and civics, lasting until 4:00. In most cases, reading and reciting were the most common means of learning, although some schools had maps and globes for geography and physiology charts for science lessons.

Not all teachers followed so strict a schedule and even those who tried were interrupted by requests for water or trips to the privy. The fireplaces of early school buildings and wood and coal stoves of later ones required constant attention, and male scholars were often required to haul fuel and sweep ashes. Carrying water was another task that took students away from the classroom.

Reprinted from the museum kit "Growing Up Victorian: At School"
Courtesy of the Kentucky Museum, Western Kentucky University, Bowling Green

Not all special school events happened indoors. In 1908, the State Normal School in New Paltz, New York, published a small manual for teachers planning outdoor athletic events. The manual includes background reading suggestions and sample forms and schedules as well as helpful hints for the athletic event planner. The lists below are adapted from the manual's "classification of games."

GROUP I (Children 7 or 8 years and under)

- Hide and Seek
- Did You Ever See a Lassie
- Drop the Handkerchief
- Farmer in the Dell
- London Bridge
- Puss in the Corner*
- Witch in the Jar*

GROUP II

Class I (Games in which running and jumping predominate)

- Bull in the Ring*
- Red Lion*
- Stealing Sticks *

Class II (Games in which throwing predominates)

- Dodge Ball
- Horseshoes
- Bean Bag Toss

Class III (Games in which striking predominates)

- Croquet
- Ping Pong
- Volley Ball

Class IV (Outdoor recreations)

- Archery
- Bicycling
- Climbing trees, ropes, poles, ladders

Class V

- Dramatic and rhythmic exercises
- Folk dancing
- Singing games

The manual also includes suggestions for "Group III" participants. These are comparable to the "Group II" lists.

* Games described on the back of this sheet

Bull in the Ring is a variant of "Here I Brew, and Here I Bake," a circle game in which the players join hands in a circle around one player ("It"). "It" walks around the inside of the circle, chanting the following rhyme:

Here I brew and here I bake,
And here I make my wedding-cake,
And here I must break through.

On the words "break through," "It" throws him/herself at the circle, trying to break through. If he/she succeeds, the player to the right of the break becomes "It." If he/she fails, he/she must repeat the rhyme and try again.

Puss in the Corner is a running game played on a "court" with four corners and five players. Four of the players stand in the four corners and the fifth player ("Puss") walks from corner to corner chanting "Pussy wants a corner." The players in the corners reply, "Ask my neighbor," then try to change places behind "Puss's" back as he/she walks to the next corner. "Puss" tries to steal a corner when players try to change places. The player left without a corner becomes "Puss."

Red Lion is a chase game in which one player is appointed the "lion" and a "den" is designated somewhere in the playing area. The remaining players chant the following rhyme:

Red lion, Red lion, come out of your den,
Whoever you catch will be one of your men.

Upon hearing the rhyme, the "lion" emerges from the "den" and catches another player, who returns to the "den" until the chant is repeated. At that point, both "lions" emerge from the "den" and try to catch a third player. The game continues until all the players have been caught.

Stealing Sticks is a chase game played by two teams. The playing area is divided in half by a line and an equal number of sticks are placed on each side of the line. The players try to steal the other team's sticks without being tagged. Tagged players are imprisoned at the back of the playing area until the end of the game. The first team to steal all of the other team's sticks wins.

Witch in the Jar is a chase game in which one player is appointed "witch" and a tree or post is designated home base. The players try to venture away from the home base without being caught by the "witch." Caught players are imprisoned in the "jar," a circle drawn on the ground by the "witch," until tagged by another team member. Freed players are immune from the chase until after they have returned to the home base, but the players who freed them are game.

Classification of games from THE FIELD DAY AND PLAY PICNIC FOR COUNTRY CHILDREN by Myron T. Scudder (New York: Charities Publication Committee, 1908). Helm-Cravens Library GV 431.U5 S4. Game descriptions from GAMES AND SONGS OF AMERICAN CHILDREN by William Wells Newell (New York: Dover Publications, 1963). First published in 1883. Helm-Cravens Library GV 1203.N53. Available in the Museum Store.

Reprinted from the museum kit "Growing Up Victorian: At School"
Courtesy of the Kentucky Museum, Western Kentucky University, Bowling Green

The Manuscripts Division of the Kentucky Library owns a paper basket made by a Grayson County teacher in 1875 to reward a student for good behavior. The award is decorated with small ink drawings and inscribed with proverbs. You can weave an award basket by following these directions.

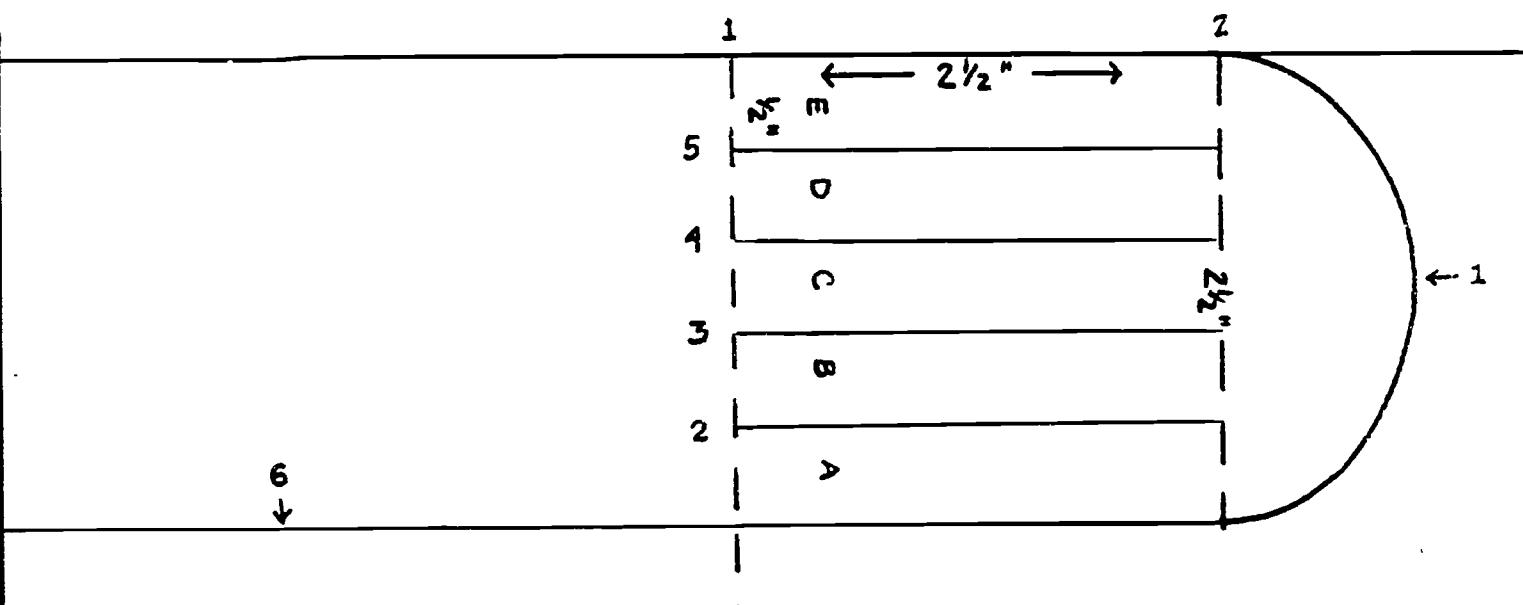
You will need:

2 pieces of construction paper, $8\frac{1}{2} \times 3$ inches
Ruler
Pencil

Scissors
Glue
Ballpoint or fountain pen

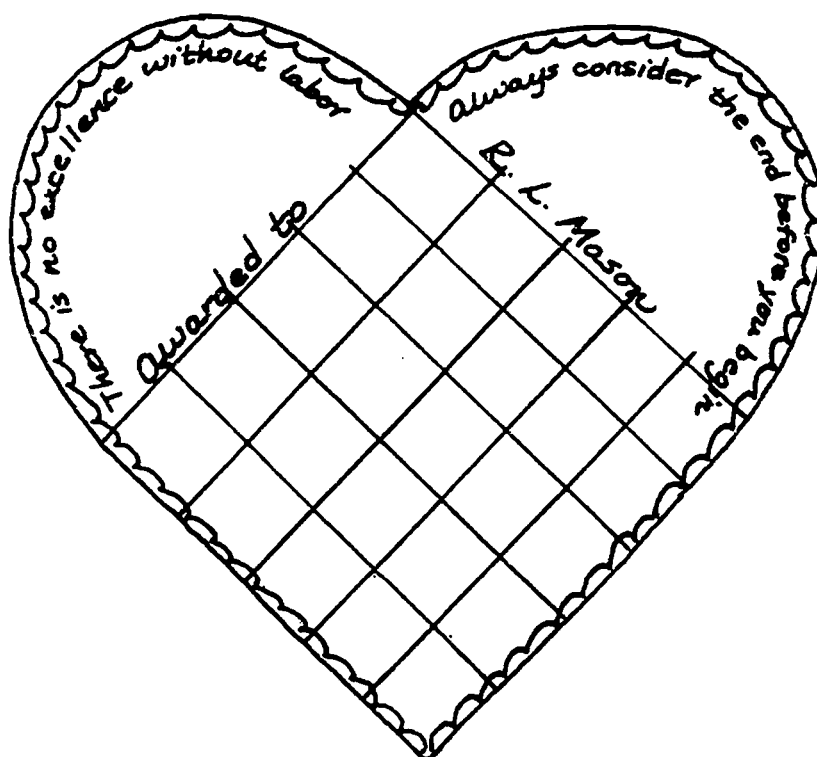
Directions:

1. Place the 2 pieces of paper on top of each other. Use the pencil to transfer the marks on the pattern below to the top piece of paper.



2. Fold the 2 pieces of paper in half along dotted line 1 and cut along solid line 1 to make 2 folded half-heart shapes.
3. Cut through all thicknesses along solid lines 2, 3, 4, and 5 from the fold to dotted line 2. Then separate the half-hearts into 2 pieces and mark the strips of each with the letters A1-E1 and A2-E2.
4. Holding strip A of half-heart 1 in your left hand and strip E of half-heart 2 in your right hand, weave strip E2 through strip A1 and around strip B1 (so B1 is inside E2), through C1 and around D1, and through E1.
5. Slide the woven strip E2 about $\frac{1}{2}$ inch toward dotted line 2 of half-heart 1.
6. Holding half-heart 1 in left hand and strip D of half-heart 2 in the right hand, weave D2 around A1 (so A1 is inside D2) and through B1, around C1 and through D1, and around E1.
7. Slide woven strips toward dotted line 2 of half-heart 1.

8. Continue weaving strips C2, D2, and E2 through half-heart 1 strips until the basket is done. The weaving becomes more difficult toward the end.
9. Finish the basket by decorating it with pictures and proverbs. Use ballpoint or fountain pen to make the designs. The Kentucky Library's basket is decorated with drawings of a man's head and a bird, edged with a scalloped line, and inscribed with three proverbs and a statement about the award. Written around the curved tops of the heart are the proverbs "There is no excellence without labor" and "Always consider the end before you begin." Written in the center of the heart is "Awarded to R. L. Mason for his good conduct at school & elsewhere studying well his lessons." Written on the back of the heart is the saying "Love and obey parents cheerfully."
10. If you want a handle for the basket, cut along solid line 6 and glue the ends of the strip inside the top of the hearts.



The original basket is part of the collection of the Manuscripts Division of the Kentucky Library (SC 70).

Reprinted from the museum kit "Growing Up Victorian: At School"

Courtesy of the Kentucky Museum, Western Kentucky University, Bowling Green

CLASSROOM RESOURCES

A Lunch Bag

This little bag can quite well be made by children who are just learning needlework. The stitches should be worked in coarse thread, of a good contrasting colour with the material used, and they should be quite large, thus serving a two-fold purpose, one of utility and the other of decoration. Any odd pieces of cloth may be used, but the directions are given for new material.

$\frac{1}{8}$ " Scale.

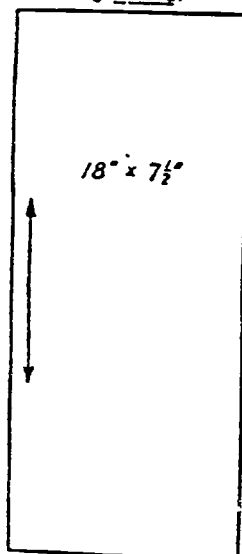


FIG. 11.

I. Materials required:—

$\frac{1}{2}$ a yard of 30-in. case-	s. d.
ment cloth at 6 $\frac{3}{4}$ d.	
per yard - - - -	o 3 $\frac{1}{2}$
1 ball of D.M.C. cotton,	
No. 8 - - - -	o 2
Cost of four bags	o 5 $\frac{1}{2}$

II. The Pattern.—This is simply an oblong, as shown in Fig. 11.

III. Construction.—1. Fold the length in half across the selvedge way, with the right side *outside*.

2. Join the two sides by means of French seams, making them as narrow as possible (Figs. 12 and 13).

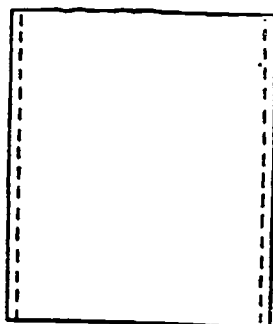


FIG. 12.
(Running on right side.)

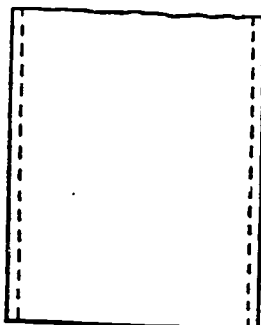


FIG. 13.
(Running on wrong side.)

3. Turn down a hem 1 in. wide round the top, and hem with large stitches.

4. About $\frac{1}{4}$ in. above the hemming work a row of running stitches, to form a casing (Fig. 14).

5. Make a plait of the cotton, and thread through the casing, piercing four small holes, one each side of the seams.

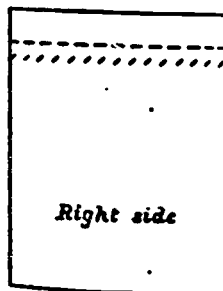


FIG. 14.

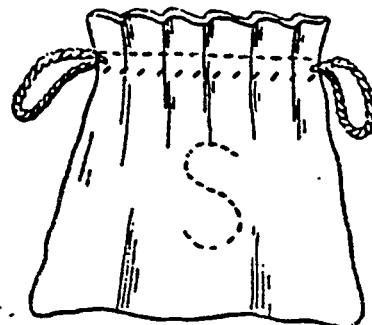


FIG. 15.

6. Each child might print her own initial on one side of the bag, and work it in the running stitch (Fig. 15).

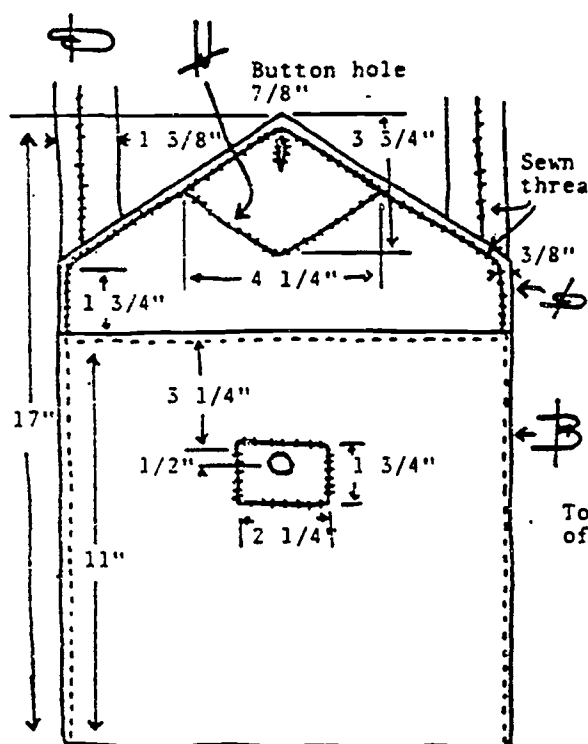
From The ABCs of Sewing for Girls (ca. 1900)

KENTUCKY HISTORICAL SOCIETY & P.O. BOX H & FRANKFORT, KY 40602-2108

CLASSROOM RESOURCES

A CIVIL WAR SOLDIER'S HAVERSACK

Both Civil War armies gave haversacks to their soldiers. The purpose of a haversack was to carry the individual soldier's food and eating utensils, and the men carried other personal items in them as well. Most Union Army haversacks were made of heavy canvas with a black waterproof coating. They contained a smaller inner meat bag that could be removed for washing. A large flap over the top secured by a buckle closed the haversack. Confederate haversacks were usually much more simple. They were untreated canvas bags with a button-down flap. Nearly every haversack had a wide canvas strap that was worn over the right shoulder, suspending the haversack to the rear of the left hip.



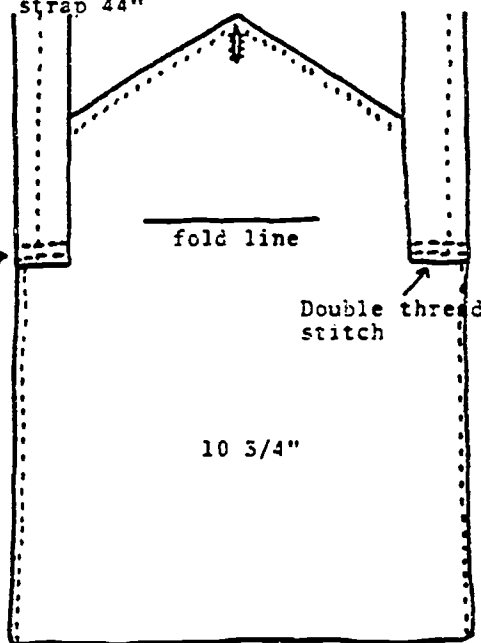
fold
FRONT



Button: tin back with lead-filled front (approx. actual size) or use similar button.

This design shows the simplest style of Confederate haversack. It can be easily duplicated using off-white canvas or heavy muslin. All stitching on this original (in the Museum of the Confederacy, Richmond, Virginia) was done by hand, but some examples were machine sewn. Representations of haversacks could be made from heavy paper and glue. This drawing is adapted from *A Confederate Sketchbook* by Michael R. Thomas, 1985.

Total length of strap 44"



fold line

Double thread stitch

10 3/4"

BACK

Following are some of the foods and other items frequently carried in Civil War haversacks. Some are readily available now. Reproductions of period-style items can be acquired from the sources on the list of suppliers.

- SALT PORK** The meat most commonly provided to soldiers, this was heavily salted to help insure its preservation. However, the men often received rancid meat anyway. Soldiers had to boil the pork first to remove much of the salt. Then they could fry it alone or mix the meat with other foods in soup or fried dishes. Salt pork, plastic-wrapped and fattier but much more appetizing than that delivered to Civil War soldiers, may be purchased at super-market meat counters.
- HARDTACK** Very often soldiers received these crackers as their bread. It was normally issued for use on the march, but was hardly uncommon in camp. Ideally, a soldier got nine large hardtack crackers a day. They were not too bad when fresh, but by the time the soldiers got them, they were sometimes too stale and hard to break apart, much less chew. Moldy and worm-infested hardtack were common too. The men might break hardtack into boiling coffee or soup to soften it. Crushed hardtack was fried with pork in a dish called "skilligully."
- COFFEE** Coffee was extremely important to Civil War soldiers, especially to Union soldiers, who got a fairly regular supply of it. Coffee came to the men either green or as dried beans which they had to grind themselves. Men carried coffee within their haversacks in small muslin bags with drawstrings, similar to tobacco pouches. Soldiers burned mile upon mile of wooden rail fences in roadside and camp cooking fires during the war just to boil coffee.
- BEANS** Beans were an essential part of soldiers' diets. The men ate beans for every meal when they were available. The beans came dry and had to be soaked to soften them before cooking.
- CORN** Corn had long been a staple of the American diet, especially in the South. During the Civil War, it was particularly important to Confederate soldiers. The haversack of a Confederate soldier could be expected to contain dried, or parched, corn and corn meal. Cornbread was, in some ways, the Confederate equivalent of the Union's factory-baked hardtack.
- CANDLES** The army issued candles to soldiers right along with their food rations. The men found that their bayonets made perfect candle holders with the candle in the round socket and tip stuck into the ground.



SOAP

Along with food and candles came soap. By the 1860s, most people appreciated the value of personal cleanliness. But soldiers on the march could pay little attention to hygiene. Soap was natural and harsh, quite different from the synthetic, scented bars in use today.

EATING UTENSILS

Some soldiers received utensils from the government, often the state from which they came, but many purchased or brought their own from home. Combination utensils fitting knife, fork, and/or spoon folding into one handle were sometimes used. A typical soldier might have a pocket knife, a bone-handled fork, and a wooden spoon. Some got by with just the spoon.

TIN PLATE

Many soldiers ate from flat tin plates, about the same size as pie plates but more shallow and made of heavier metal. Halves of unsoldered canteens were used as plates and as cooking pans by some soldiers.

TIN CUP

Virtually every soldier had a large, heavy tin cup, often carried tied to the outside of the haversack. Such a cup could fulfill nearly every cooking and eating function for a soldier in the field. They were essential, of course, for the boiling and drinking of coffee.

TOBACCO

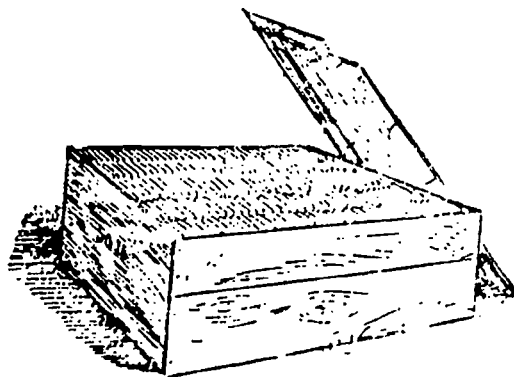
Soldiers who smoked or chewed tobacco might carry it in the haversack. Cigars and pipes were the normal ways of smoking. Cigarettes were very new and not yet at all popular. Wooden matches were available and came stuck together in strips that looked like miniature picket fences.

CANNED GOODS

A very fortunate soldier might have a tin of preserved food in his haversack. Canned fruit, preserves, condensed milk, and vegetables were just becoming available. Civilian groups formed to help soldiers often provided these special foods.

FRESH FRUIT, VEGETABLES, MEAT, ETC.

Soldiers occasionally received fresh food in camp, but such items were rarely issued for use on campaign. On the march, men "foraged" for food, taking fresh food from the fields and homes along the way. Farm animals like chickens and pigs suffered heavily from "foraging" soldiers. Farmers might be paid for the food taken, but much "foraging" was hard for farmers to distinguish from theft.



A BOX OF HARDTACK.

COMPONENTS OF REPRODUCTION CIVIL WAR INFANTRY UNIFORMS

<u>Union Private</u>		<u>Confederate Private</u>	
Forage cap	\$ 25.00	Kepi	\$ 25.00
Shirt	20.00	Shirt	20.00
Sack coat	49.00	Jacket	99.00
Trousers	49.00	Trousers	49.00
Suspenders	10.00	Suspenders	10.00
Socks	6.00	Socks	6.00
Drawers	25.00	Drawers	25.00
Brogans	65.00	Brogans	70.00
Waistbelt	9.00	Waistbelt	6.50
Buckle	3.50	Buckle	3.50
Cap box	12.50	Cap box	12.50
Cartridge Box	34.00	Cartridge box	34.00
Box plate	3.50	Box strap	10.00
Box strap	10.00	Bayonet & scabbard	35.00
Strap plate	3.50	Haversack	7.50
Bayonet & scabbard	35.00	Canteen	20.00
Haversack	22.50	Enfield rifle	295.00
Canteen	30.00	Rifle sling	7.50
Enfield rifle	295.00		<u>\$735.50</u>
Rifle sling	12.50		
	<u>\$720.00</u>		

These are the basic outfits of average quality at typical 1987 prices. More equipment could be added, including knapsack, blanket, tent, mess equipment, etc. Equipping other branches of service and officers tends to be more expensive. Uniforms of better quality, made of custom-woven fabrics with more hand-stitching and attention to period tailoring techniques, are available, but may cost twice the prices listed above.

Following are some convenient suppliers. All normally conduct business by telephone. Contact them directly for catalogs and current prices. There are many other such outlets. To identify them, call the Kentucky Military History Museum at (502) 564-3265.

Crescent City Suttler
Al Schlacter, proprietor
17810 Highway 57 North
Evansville, Indiana 47711

Uniforms & accoutrements,
especially C & D Jarnigan
products
(812) 983-4217

Fall Creek Suttler
Andrew Fuls, proprietor
P.O. Box 92
Whitestown, Indiana 46075

Wide range of all types of
reproduction items, especially
Quartermaster Shop uniforms
(317) 769-5355

Patterns for Past Impressions/
Debra Currens, proprietor
1320 Dale Drive
Lexington, Kentucky 40502

Patterns for military and
civilian clothing for men,
women, and children
(606) 273-5942

NH/1988

HISTORY PROGRAM IDEAS

Contributed by Rona Stapleton, Paul Sawyer Public Library

-----Suggest readers attend a local museum. Ask the curator to set up a special "hands-on" project or demonstration for your group. The Kentucky Historical Society Museum and the Military History Museum are free.

-----Consult history books and retrace the path of the Kentucky pioneer beginning at the Cumberland Gap and working your way across. This could be suggested as a family vacation idea or could be done on a map. Endrolls from local newspapers make great map materials.

-----Have a Kentucky pioneer wagon race! Kids can bring a "red" wagon from home. Choose partners--one pulls and one rides. Cover the wagon to resemble a pioneer covered wagon with two pieces of poster board taped together. Kids can draw and decorate the poster boards in advance. Have a starting line and a finish line and give pioneer style prizes.

-----If you have a local historical re-enactment group, invite them to do an encampment or a living history day. Usually a local history teacher can help you find such a group. There are many Civil War groups, both Union and Confederate in Kentucky and several Revolutionary War groups. Some groups may also be able to do a pioneer impression. Ask some of the members of such groups if they can do a "first person" impression for your group. Parents will enjoy this. Also ask about a rifle demonstration.

-----Ask a local history teacher to share old folk or ghost stories with your group.

-----Help readers to make muslin bonnets or Davy's "coonskin" cap. WalMart has fake fur. (Becky Dickerson of Hopkinsville-Christian County Public Library suggests making these caps out of brown paper bags.

-----If there is an historical home or attraction in your area, ask for free tickets or a "library day" for your readers. Some children may not have visited if there is a charge for admission.

-----Ask your local dance studio to perform a few dances from "Appalachian Spring" or a theme/history type ballet.

-----If you are using tall tales, teach your little lumberjacks the "lumberjack rescue". Get three older kids--two hold their arms to form a square (right hand gripping left wrist, left hand extended gripping partner's right wrist). Partners bend simultaneously forming a seat on which to carry the "injured lumberjack" who sits on the square and puts his arms around the carriers' shoulders. The results are funny! Use Paul Bunyan stories as a tie-in.

-----Ask your local historical society to do a display of old photos or items and invite the owners to tell children the stories behind each article.

LOCAL ARCHITECTURE ACTIVITIES

After identifying historic buildings in your community (see Kentucky Heritage Council on the resource list), do the "Read-a-Building" activity.

Follow up with a photography workshop given by a local photographer. Afterwards the children may be sent out into the community to photograph the buildings they have "read". The photographs can be combined into an exhibit on local architecture with related historical notes, art work or writing that the children might contribute. A local architect could help with this project.

Younger children can build models of buildings: log cabins with pretzels (stuck together with glue or, if they will be eaten, canned cake icing) or sugar cubes.

Children could make a replica of your Main Street by painting large cardboard boxes and arranging them for a "walk through" exhibit. This could be a component of the photo exhibit mentioned above. In one town, holes for arms and head were cut in the box buildings, and children wore them as costumes in a parade.

READ-A-BUILDING
A Directed Learning Experience for Teachers and Students

A Heritage News Supplement
September/October 1983

THE DEFINITION

read - to comprehend or take in the meaning of; to seek to interpret the true nature or meaning of (someone or something) through close scrutiny; to ascertain the intent or mood of; to perceive, receive, or comprehend.
(Webster's Dictionary)

A weatherman reads the sky for signs he has learned to interpret in order to predict the weather. An elementary student learns the alphabet in order to read words. Close friends are often able to read each other's minds. A ham radio operator asks for confirmation of a message sent with "Do you read me?" The moods of a person can be read. A fortune teller can read a palm or a deck of cards. In the same sense as in all these examples, you can read a building. In all these instances, it is necessary to develop the skill through practice and through knowledge of the object being read and its particular components and vocabulary.

Reading can occur at all levels, from the simple learning of the ABCs to developing the fine art of interpreting metaphors and analogies in poetry and literature. The same is true in reading buildings. A child can read a building for construction materials, colors, shapes, and similarities with other buildings in the community while an older student or adult can read a building for subtle interpretations of an architectural style, evidences of historic changes and additions, suggestions of cultural values, and as reflections of an era.

THE RESOURCE

Architecture has been discovered by many teachers as an adaptable resource for teaching a variety of subjects and skills. The built environment is particularly effective as a teaching resource as it is locally available within every community, it is personal to the student, its is tangible, and it is visual.

Every community, regardless of size, will have buildings which can be identified by their function as representative of certain types. Whereas the architectural style, the building material, the age and the significance of the buildings will vary greatly within and among communities, students will always have a variety of building types to study as resources. An outline of eight building types are included here. This list may not be comprehensive for a community and there may be some buildings that seem to overlap within these categories.

Commercial Buildings (stores, banks, restaurants, etc.)
Educational Buildings (schools, museums, libraries, etc.)
Governmental Buildings (city hall, courthouse, police
station, fire station, public works, etc.)
Industrial Buildings (factories, plants, mills, etc)
Recreational Buildings (gymnasiums, theatres, stadiums)
Religious Buildings (churches, synagogues, cemeteries)
Residential Buildings (houses, apartments, neighborhoods)
Transportation-Related Buildings (gas stations, depots,
garages)

The possibilities for the adaptation of the built environment as a resource in the classroom seem to be limitless. It can be used in a history classroom as a reflection of an era; in a social studies classroom as representative of cultural values and relationships; in a language arts classroom as a subject for creative writing and increased vocabulary skills; in an arts class as an expression of human creativity; in a math class as an example of formulas, geometrical shapes, and measurements; in a vocational training class as a study of various construction methods and techniques; in a science class as a study of the effect of the environment on different materials; in a home economics class as a source of information on home-centered activities.

The skills that can be introduced or reinforced through the study of architecture are equally limitless. Organizational, communication, vocabulary, and research skills can be strengthened through this process as well as many others depending on the emphasis required by the subject. Because of its versatility in adapting to these needed skills and required academic subjects, the activities relating to this resource can be justified in the established curriculum. Any teacher searching for a new resource or a fresh approach is urged to consider the possibilities of adapting the study of the built environment to the subject.

THE PROCESS

The process described here is intended only as a guide and to be adapted as necessary to a subject or age group. Activities are suggested in each step that are applicable to all skill levels. A teacher may want to only follow the process through one or two steps or may want to assign the complete process. The intent is to suggest specific types of activities and encourage the development of further ideas for classroom activities that will increase the student's awareness of his own built environment. This exercise should aid the student in developing an appreciation for the importance of buildings in the daily lives of the public and will help create a personal preservation philosophy. The four steps of the process are outlined here.

OBSERVE

During the first step, students will be directed to examine buildings in their communities using the five senses: sight, hearing, touch, smell, and taste.

Activities: Take a walking tour of the downtown area, a neighborhood, or a street in your town. Identify the types and functions of buildings on the tour.

Select one building for closer examination. Walk around it and through it if possible. Look for all the details (color, shape, size, etc.). Identify any sounds, smells, or tastes related to the building. Feel the texture of the materials used in construction. Examine the exterior and the interior.

DOCUMENT

This step in the process should involve the students in recording the information they gathered from observation.

Activities: Draw a picture of the building.

Photograph the building.

Sketch the floorplan and/or site plan.

Complete measured drawings of the building or of one room or elevation.

Inventory the furnishings.

Write a verbal description of the building.

Complete a prepared survey form or item checklist to record and describe the building.

Draw a map of the community and note the location of the building on it.

Sketch the building in relationship to the other buildings along the street or in the neighborhood.

RESEARCH

During this step of the process, the student will search for information about the history of the building through traditional written and/or public records, oral history, or study of the building itself.

Activities: Conduct an oral interview of owners, residents, neighbors, and/or local historians about what they know about the actual building or events that occurred in and around the building.

Go to the courthouse and look in the public records for information on previous owners.

Use old photographs to discover changes the building has undergone.

Look on historic maps to see if the building is noted.

INTERPRET

In this final step, the student should be encouraged to analyze the significance of the building to the community as well as present the information collected during the previous steps in a creative manner to the class or other group.

Activities: Define the architectural style(s) represented in the building.

Write a poem, a story or a play about the building.

Prepare a presentation for the class using slides, photographs, or drawings of the building.

Write a report on the history of the building.

Conduct a tour of the building.

Write an article or story on the building for the local newspaper.

This supplement was prepared by Rebecca W. Shipp, Manager of the Preservation Education Program of the Kentucky Heritage Council, Capital Plaza Tower, Frankfort, Kentucky 40601, Phone (502)564-7005.

READ-A-BUILDING

Step 1 OBSERVE

Carefully examine the building from as many angles and sides as possible. Look for the details and study the overall shape and size. Identify any sounds, smells, and tastes that may be associated with the building. Try to recognize the variety of building materials and textures related to the building. Look for any changes which may have occurred since its construction.

Step 2 DOCUMENT

Answer as many of the following questions as possible from your observations.

1. Name of the building: _____
2. Describe the location and setting of the building: _____

3. What is the foundation material? _____
4. What are the building materials? _____
5. Describe the windows. _____
6. Describe the doors. _____
7. Are there any chimneys? How many? _____
8. Are there any signs or words on the building? _____
9. What was the building built for? _____
10. How many stories does the building have? _____
11. Describe any decorative materials or designs. _____

12. What is the current use of the building? _____

ACTIVITY: Sketch a floorplan of the first floor of the building. (Use the back of this form.)

Step 3 RESEARCH

Be a detective and find out as much as you can about the history of the building. Talk to owners, neighbors, residents and local historians. Look up the public records in the local courthouse. Try to discover who built it and when. If you can find old photographs, examine them for clues to changes the building may have undergone. Try to document when and why changes were made. Find out as much as you can about the building and the people who lived and worked in it.

Step 4 INTERPRET

1. Describe what you think the original setting of the building was. _____

2. Describe any changes you think the building has undergone. _____

3. When do you think the building was built? _____
4. What historical events or themes does this building reflect? _____

5. What did the building mean for the builder and the original owners? _____

6. What does this building mean to the community today? _____

7. What is unique or special about this building? _____

8. Do you think this building should be preserved? _____
9. What other uses could this building serve? _____

10. What changes are required to make this building functional today? _____

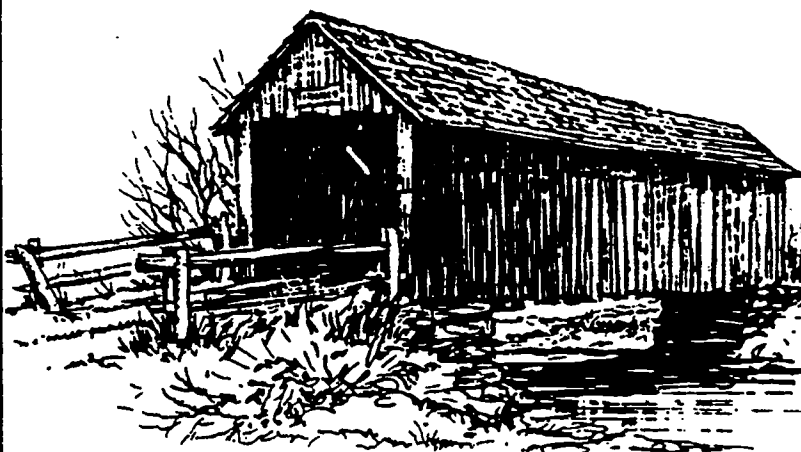
ACTIVITY: Write a brief story or poem describing the history of the building from the point of view of the building itself. (Use the back of this form.)

COVERED BRIDGES

The first bridges in Kentucky were made of wood. Some of them were covered to protect the wood and make it easier for animals to cross the water. Covered bridges looked like big wooden barns built over rivers and creeks.

Kentucky once had more than 400 covered bridges. The first was built in the early 1800's. Now there are only 14 remaining. Many were torn down, destroyed by fire, or collapsed from age. People are trying very hard to preserve the covered bridges that remain.

There is a National and Kentucky Society for the Preservation of Covered Bridges.



BOOKS IN THE KENTUCKY LIBRARY ABOUT COVERED BRIDGES

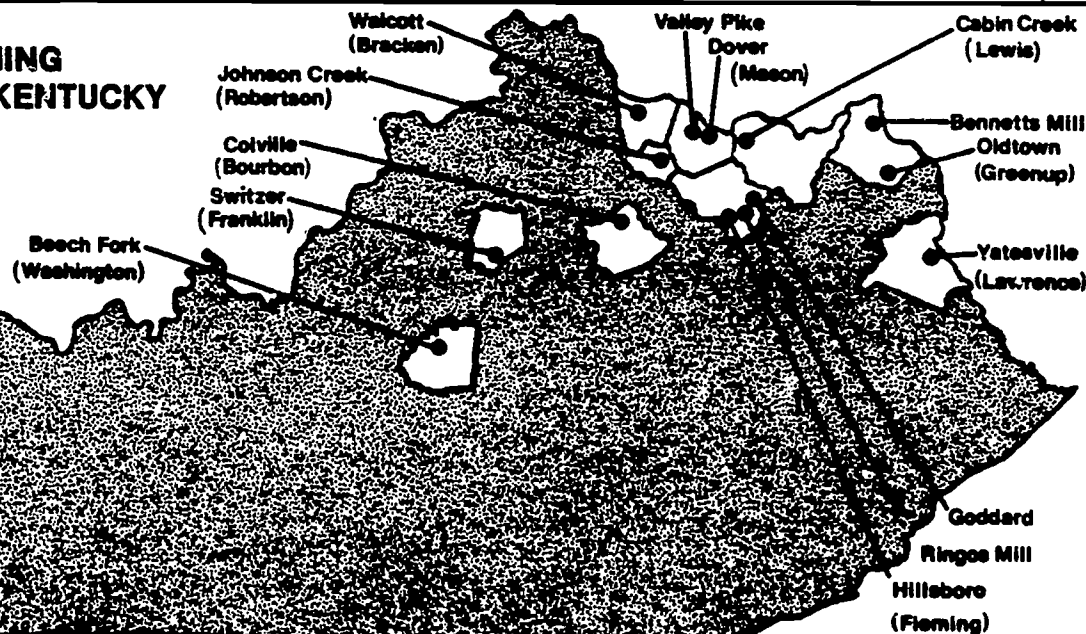
American Barn and Covered Bridges by Eric Sloane NA 8201 .S6

Covered Bridges by Richard S. Allen TG 23.5 .A4

Covered Bridges by Vernon White

Kentucky's Covered Bridges by Phyllis and David Brandenburg TG 24 .K4 B7

MAP SHOWING REMAINING COVERED BRIDGES IN KENTUCKY



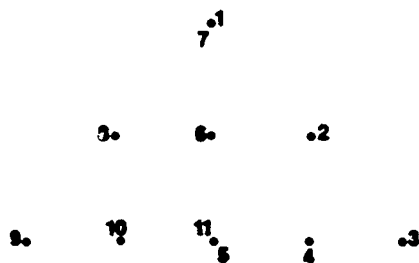
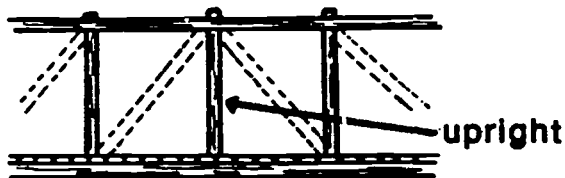
Drawing adapted from COVERED BRIDGES by Vernon White

TRUSSES

A truss is used to support and brace a bridge. Kentucky's covered bridges had a variety of trusses. The simplest and first used was the KINGPOST truss.

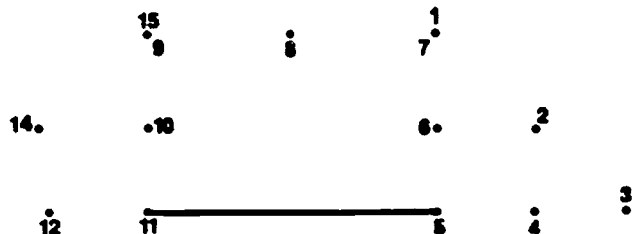
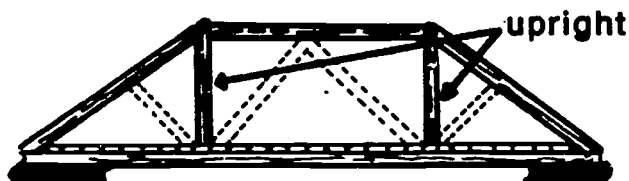
CONNECT THE DOTS
to draw your trusses.

The KINGPOST is the center upright
in the middle of the span.



KINGPOST

When two uprights are used,
it is a QUEENPOST truss.

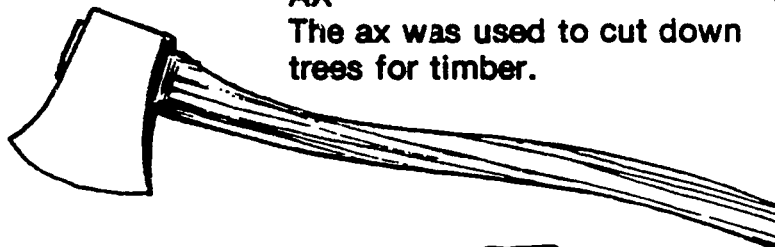


QUEENPOST

SOME TOOLS OF THE BRIDGE BUILDERS

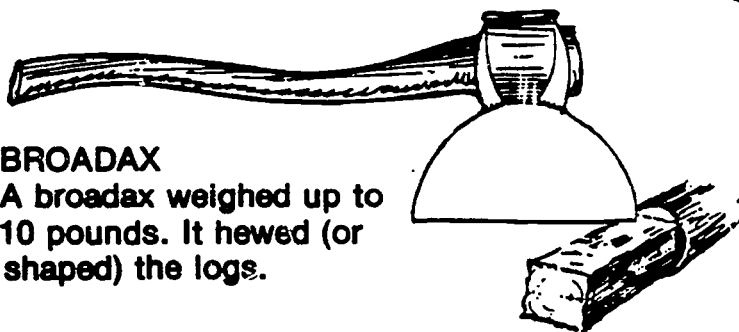
AX

The ax was used to cut down
trees for timber.



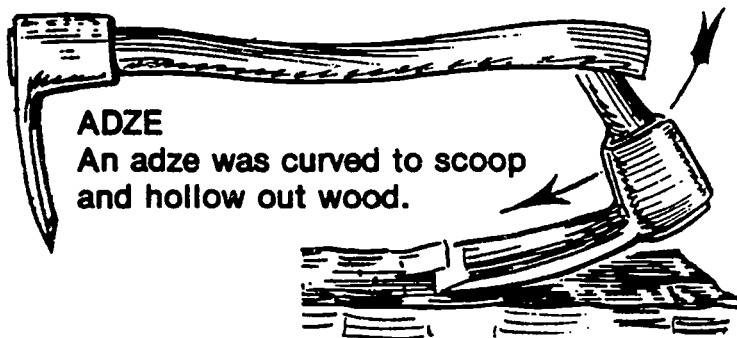
BROADAX

A broadax weighed up to
10 pounds. It hewed (or
shaped) the logs.



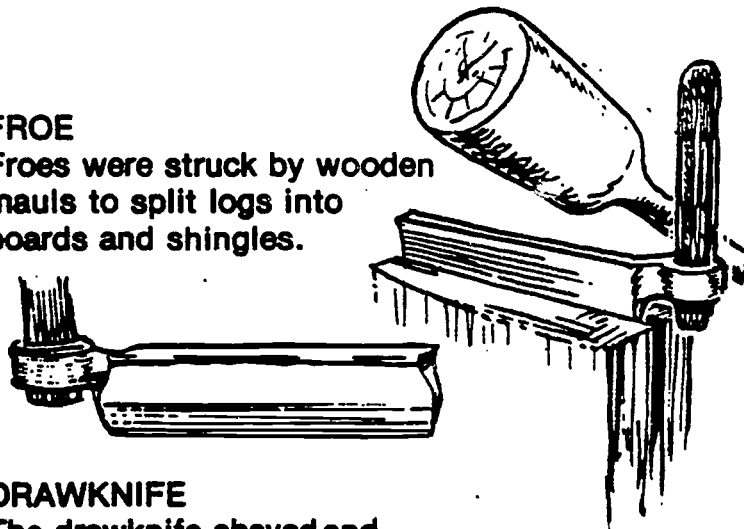
ADZE

An adze was curved to scoop
and hollow out wood.



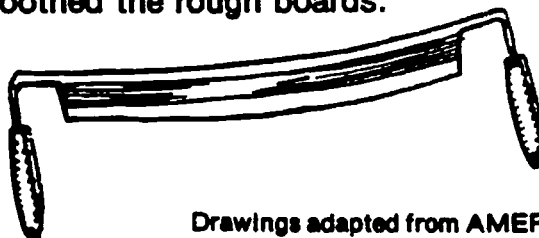
FROE

Froes were struck by wooden
mauls to split logs into
boards and shingles.



DRAWKNIFE

The drawknife shaved and
smoothed the rough boards.



Drawings adapted from AMERICAN BARNs
AND COVERED BRIDGES by Eric Sloane

GRAVESTONE RUBBINGS

An old graveyard or cemetery may seem to be an odd place in which to learn about history, but the artistic hobby of making rubbings from old tombstones and gravestones has become an interesting and creative pastime for young collectors of folk art and for historians too. The process requires more care than skill, and the result can be pleasing and rewarding.

Here's the way to make a gravestone rubbing. Take a piece of white paper—ordinary shelf paper works well—and cut a piece somewhat larger than the inscribed side of the stone. Tape it securely to the stone running your hand around to flatten it and smooth it.

Next, use a thick crayon and rub lightly but evenly and persistently in the same direction over the entire surface. Carefully remove the tape and the paper. The inscription will be white, and the rest of the paper will show the texture of the stone as a background.

Gravestone rubbings have been done for many years, but they are enjoying a new popularity as decorative art forms. Splendid tomb rubbings are also made from brass tomb plates such as are found in England.

While gravestone rubbing for students need not be a morbid activity, neither should it be frivolous. The teacher should encourage the attitude of the researcher and artist which is one of respect for the past and for the feelings and property of others. Permission should be asked of whoever is in charge of the cemetery before venturing on the project.

The West Virginia Heritage Trunk; a Guide for Teachers and Students.
Courtesy of the Children's Museum and Planetarium at Sunrise,
Charleston, West Virginia

THE AMERICAN SAMPLER

During the nineteenth century samplers became a pastime for children—usually little girls from six to eleven.

They were taught by their mothers or by their teachers at school.

Working a sampler was not the same as spending a happy afternoon with crayons—it was an art which took time to learn and do. The stitches were traditional; sometimes they were copied from pattern books or were handed down from mother to daughter.

Many of the verses on the samplers were sad and inappropriate for children as judged by our present day standards. These verses were rarely original—and were usually chosen by adults.

The pictures were the child's own image of her home, school or pets.

Many samplers are considered folk art and are in Americana collections of fine museums.

We have included a stamped sampler in the trunk. Students may work on the sampler and will perhaps want to design their own.

A BOOK ABOUT ME

START WITH A PICTURE OF ME.

Information about when I was a baby.

When I was born, where, the house we lived in.

SOME THINGS I REMEMBER ABOUT BEING LITTLE

A list of favorite things.

Books I like to read.

My favorite pet.

The games I like best.

The first day of school.

The first time I went swimming.

ABOUT MY FAMILY

Stories about my father, my mother, my brothers and sisters.

My favorite family stories.

My favorite relatives.

My pets.

Draw a family tree and put my relatives on it.

Something about my ancestors.

Learn something about my first ancestor who came to America.

THINGS THAT MAKE ME UNIQUE

My friends.

Trips I have taken.

My first airplane ride.

The scariest thing that ever happened to me.

My most embarrassing moment.

Celebrations I have attended.



Reprinted with permission from "Celebrate Vermont! 1990 Vermont Summer Reading Program, Vermont Department of Libraries

WHO I AM

NAME AT BIRTH _____
(first) (middle) (last)

NAME AT PRESENT _____
(first) (middle) (last)

WHO SELECTED YOUR NAME? _____

WERE YOU NAMED FOR SOMEONE SPECIAL? _____

BIRTHDATE _____
(time of day) (month) (year)

WHERE WERE YOU BORN? _____

DOES YOUR FAMILY TELL ANY INTERESTING STORIES ABOUT YOUR BIRTH OR
YOUR BABY YEARS? _____

DO YOU LOOK LIKE ANY MEMBERS OF YOUR FAMILY? _____

NAME OF MOTHER _____

BIRTHDATE _____
(date) (place)

NAME OF FATHER _____

BIRTHDATE _____
(date) (place)

NAME OF GRANDMOTHER (MATERNAL) _____

BIRTHDATE _____
(date) (place)

NAME OF GRANDFATHER (MATERNAL) _____

BIRTHDATE _____
(date) (place)

NAME OF GRANDMOTHER (PATERNAL) _____

BIRTHDATE _____
(date) (place)

NAME OF GRANDFATHER (PATERNAL) _____

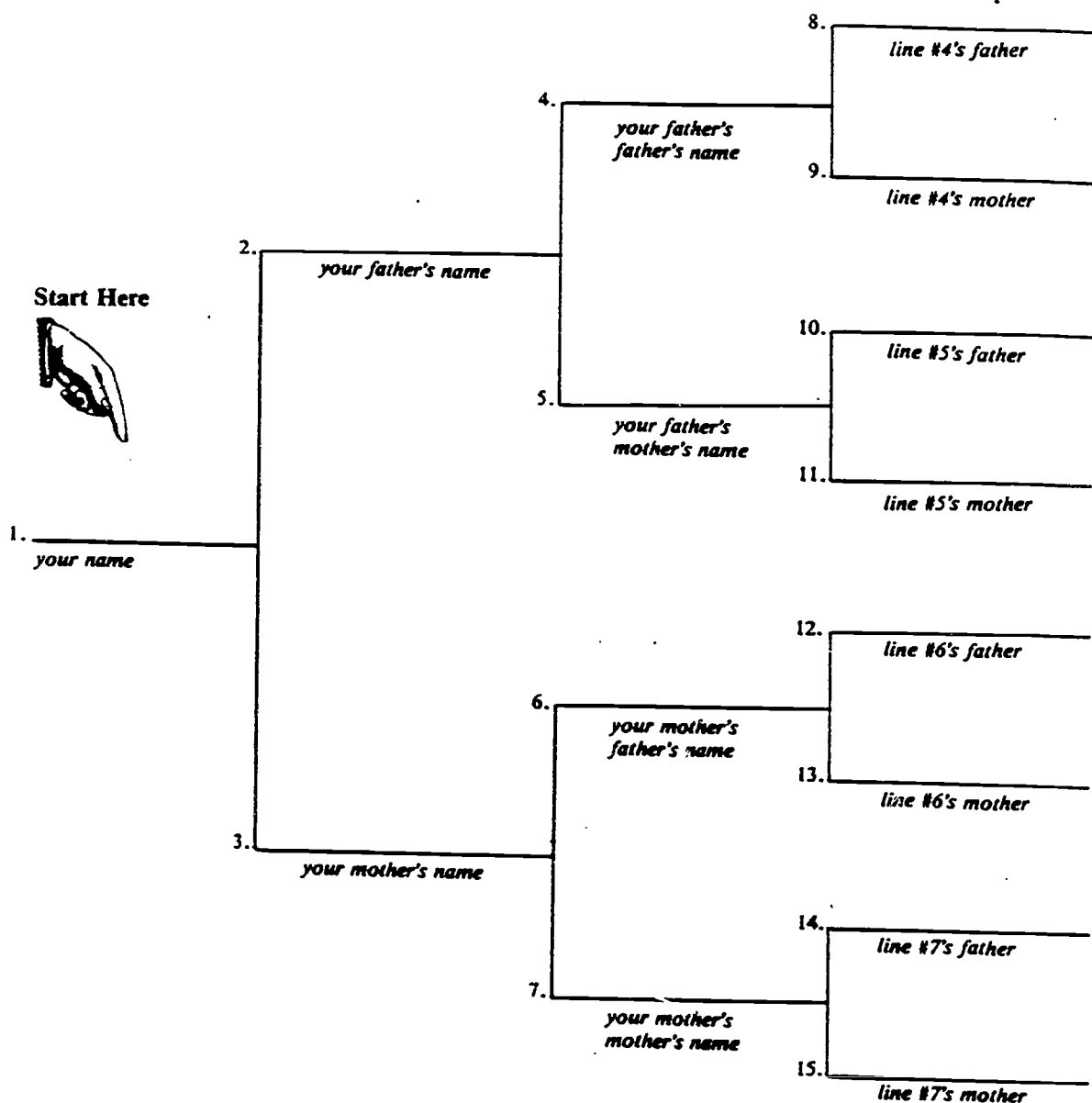
BIRTHDATE _____
(date) (place)

WHAT ARE SOME INTERESTING THINGS ABOUT YOUR PARENTS AND GRANDPARENTS?

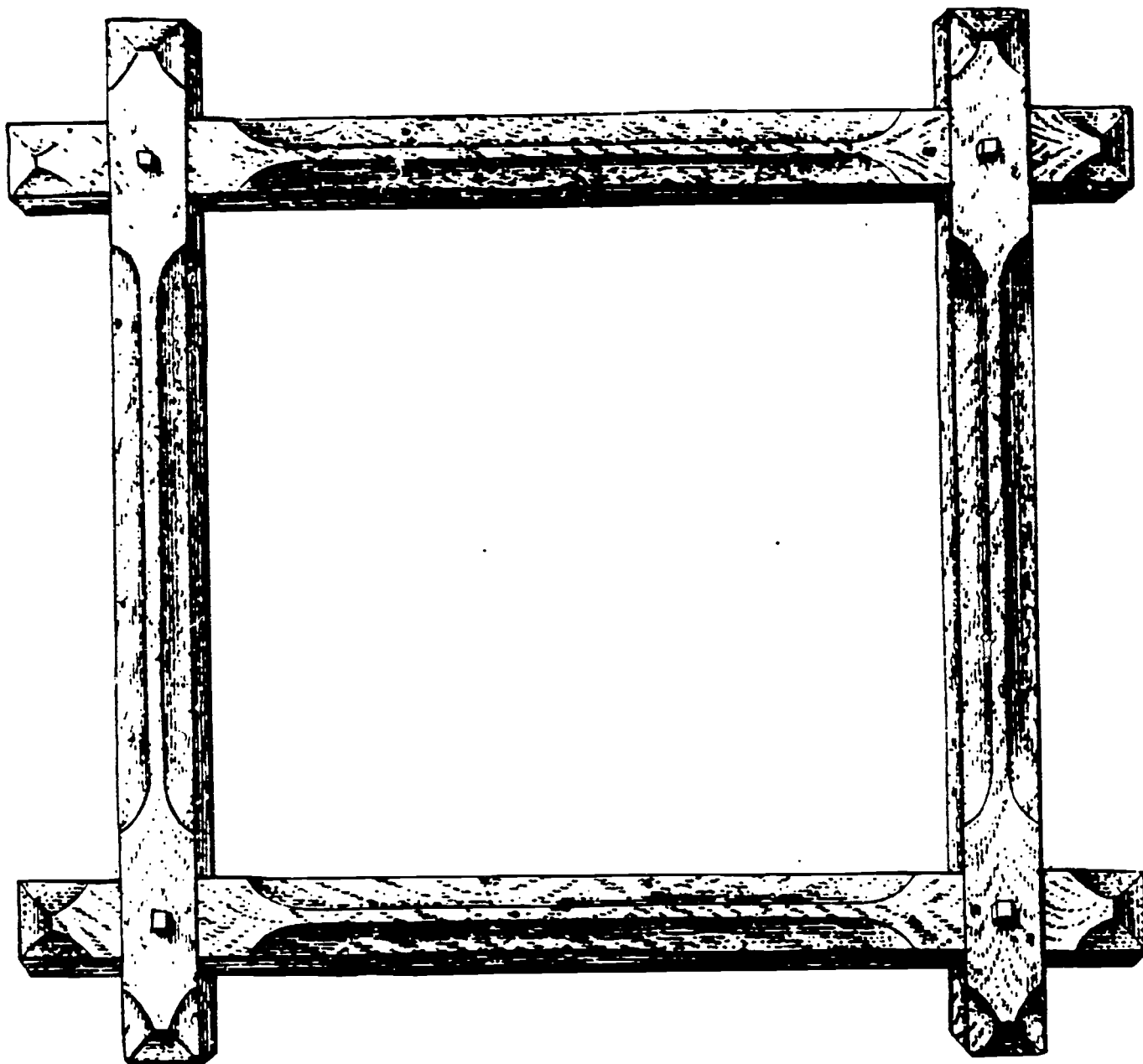
MOST AMERICANS CAME FROM ANOTHER COUNTRY. DO YOU KNOW WHERE YOUR
ANCESTORS CAME FROM? _____

Reprinted with permission from the North Carolina State
Library's 1984 Summer Manual.

YOUR FAMILY TREE



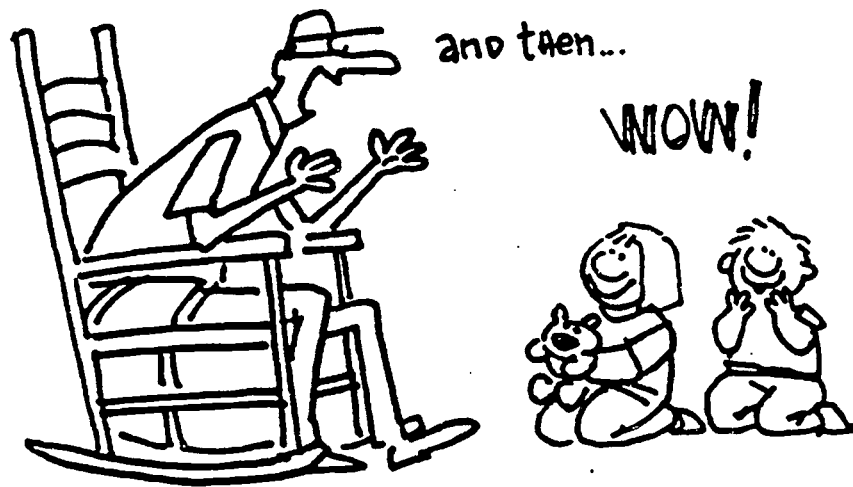
Reprinted with permission from THE GREEN MOUNTAINEER
 Reprinted with permission from "Celebrate Vermont! 1990 Vermont
 Summer Reading Program, Vermont Department of Libraries



Draw your family in the empty picture frame.

Reprinted from Growing Up Victorian; a Family Activity Book.
Courtesy of the Kentucky Museum, Western Kentucky University,
Bowling Green

Folklife



FOLKLIFE PROGRAMS FOR LIBRARIES

Robert Gates, Kentucky Folklife Program
Janet Gates, Madison County Public Library

Defining Folklife

We usually think of learning as something that happens only in school yet, outside of the classroom, we learn folk traditions informally. We pass folk traditions from one person to another, from generation to generation. Holiday customs, for example, are folk traditions.

Groups of people acquire and perpetuate folk traditions. Members of folk groups have something in common, something that gives them a sense of shared identity. Our family is one of the folk groups to which we each belong. When our relatives gather, they tell family stories. Stories and other folk traditions bind family members together.

Membership in a folk group, whether it is our family or an ethnic, occupational, religious, or regional group, gives us a sense of belonging to something larger than just ourselves. These groups, and the folk traditions that are shared within them, shape and enrich our lives.

Folklore is not just "old timey things" but living, changing traditions that can help us understand the everyday culture of our own and other people's groups. Understanding the folklore and folklife of different groups is a major step toward appreciating the rich cultural diversity of our own communities. It is especially appropriate to celebrate Kentucky's Bicentennial by spotlighting the everyday life of our community members. While many of us leave no written record of our lives, our culture and history is alive in our folklore.

Presenting Folklife in the Library

There are many ways to present folklife in a library. You can read and discuss publications of collected Kentucky folklore (some are listed in the bibliographies). Regional folklorists and other cultural researchers could be brought in to lecture about their folklife research (the Kentucky Folklife Program and the Kentucky Humanities Council can assist you in locating speakers). You can even hire professional storytellers to conduct storytelling sessions using traditional regional folk stories.

Probably the best way to experience the folklore and culture of your own local area is to present in the library local tradition bearers (people who are a part of the traditional culture of a group). The old saying "getting it from the horse's mouth" is especially applicable to the presentation of folklife. These sessions should neither be long, dry speeches nor simply demonstrations. Instead you should strive to create a relaxed atmosphere where the folk artist shares his or her experiences with the children and/or adults. One way to present this is with a question and answer format where the librarian plays an active role in helping the artist explore the history, context and

function of the folklore within the group. The librarian should gently guide the program by exploring with the participants questions about how the art was learned, who does it, why they do it, and how its a part of their everyday life.

In the field of folklore we sometimes call these types of programs narrative stages. Usually a folklorist interviews with audience participation several members of a folk tradition. For example at the Florence and Cold Springs public libraries we conducted a narrative stage program with riverboat pilots, deckhands and lock workers about the occupational folklore of the river. At the Ohio River Folklife Festivals we presented such diverse traditions as cooking, carving, quilting, local folk music, children's clapping games and rhymes, skateboarders as an emerging folk group, ghost stories, farming traditions and folk architecture. Any type of folklore can be explored using this format and it is easily adapted to children's programs. All it takes is a representative of the local culture, a quiet setting, inquisitive children and a prepared librarian.

Folklife Research and Surveys

In order to be prepared, you need to know what folk groups make up the community and then arrange for some tradition bearers to take part in the program. Since most of our folklife is passed on by word of mouth or example, it is often not documented in local publications. One important way to find out about the cultures of the local area is to conduct a folklife survey to document the folklife resources in the community. A survey is done by systematically conducting oral histories and documenting with cameras tradition bearers in the community. It can be done on different levels ranging from the work of trained folklorists to information gathered by children within their home or neighborhood. The results of all these sources can be the beginnings of your library's local folklife archive.

Your library may already have access to local folklife surveys. For example in the early 1980s folklorist Robert Cogswell conducted surveys of counties in the Lincoln Trail and Kentuckiana library regions. Likewise during 1990 and 1991 the Kentucky Folklife Program funded folklorists to conduct wide ranging surveys of many counties bordering both the Kentucky and Ohio rivers. The results of all these projects will be in the respective libraries before the upcoming Bicentennial. Other research has been conducted in regional folklife centers such as the Western Kentucky University Folklore, Folklife, and Oral History Archives, Kentucky Library in Bowling Green, the Appalachian Center at Berea College, and at Appalshop and the Hindman Settlement School. For more information call the Kentucky Folklife Program.

Since much of this research was done a few years ago and the scope of many of the projects was seen as overviews and because the cultural landscape is constantly changing, there is always more work to be done to update local folklife archives. If your

local library has no archives, now is the time to start. The Kentucky Oral History Commission and the Kentucky Folklife Program can assist local communities in developing their surveys and archives by conducting training sessions with volunteers and staff at the library. Both the Kentucky Arts Council and the Kentucky Oral History Commission have funded similar projects in the past.

We are all members of folk groups. Children are a folk group unto themselves as well as being members of families that share folklore, they, too, can be an important part of documenting folklife. Several of the activities in this section of the manual are aimed at teaching children to identify and document their own folklore and that of other groups.

Folk artists are not only craftsmen or women and storytellers. They are representatives of any folk group traditions. For instance, a river boat captain can represent the occupational folklore of river work and the art of knowing the river which is passed down from captain to pilot to deckhand in an age old traditional manner. In the same way, a tobacco farmer can represent the art of farming which includes such family activities as planting, harvesting, and stripping.

The family farm is an important part of every Kentucky community. Traditional culture of these farms includes food traditions, gardening, canning, preserving, harvest celebrations, traditional male-female roles, religious ceremonies and rituals, gathering places such as the local country store, dinner on the ground, quilting bees and local cruising routes and hangouts for teenagers. These are all just a few examples of living traditions found in rural communities.

City dwellers are just as rich in traditional culture. Urban neighborhoods foster ethnic identity and religious diversity. Look for festivals, folk architecture, neighborhood gathering places, factories and other dangerous jobs where occupational folklore is abundant. Watch for children playing together and passing on street dances, clapping games, rhymes, stories jokes and expressions.

Summary

When you present folklife in the libraries you'll hear not only about the traditions themselves, but also what they mean and the context in which they occur. Too often we think of the bearers of folk traditions as performers, while we are the audience. We all, however, "perform" folk traditions. For instance, storytellers are not some special talented group. Most everyone tells stories in traditional contexts.

The individuals on the narrative stage are representatives of the folk groups to which they belong. So too, is each member of the audience. Today, learn about traditions which are perhaps unfamiliar to you, but also take some time to think about your own folk traditions.

The following pages are drawn from a variety of different sources including:

Folklore in the Classroom, an educational project sponsored by the Indiana Historical Bureau, State of Indiana, and the Indiana Historical Society. Funded by the Indiana Committee for the Humanities in cooperation with the National Endowment for the Humanities. Copies of this Workbook (unbound, three-hole punched) are available for \$5.00 each from the Indiana Historical Bureau, 140 North Senate, Indianapolis, IN 46204.

Folklore Workshop, a workshop handbook developed by the Kentucky Museum and Library, Western Kentucky University, Bowling Green, Kentucky, 42101.

A Kentucky Folklife Curriculum, a work in progress of lessons plans and essays compiled by the Kentucky Folklife Program, CPO 760, Berea, KY 40404.

Each of the explanations and accompanying suggested activities can stand on its own and be used as a single unit. However, we have tried to organize them in an order that suggests a series of programs that first acquaints children with the concept of folklore and folklife, then prepares them for doing some oral history and folklore research in their own communities and exposes them to some of the many forms of folklore around them. Taken together the effect is to prepare them for quality presentations of local tradition bearers, where the children take an active part in exploring the folklife of others.

The Folklife portion of this manual was developed by Bob Gates, director of the Kentucky Folklife Program, Berea College, CPO 760, Berea, KY 40404 (606) 986-9341 ext. 5139 and Janet Norris Gates former children's librarian and children's librarian technician for the Madison County Public Library and East Baton Rouge Parish Library systems.

CHILDREN'S FOLKLORE

The aim is to introduce children and other visitors to the concept of folklife and how it relates to their lives. Working definitions of folklife, culture and traditions should be discussed and related to the children's own lives.

Folklife refers to living traditions such as art, architecture, music, stories, songs, jokes, rhymes, celebrations and foodways that are generally learned outside of schools or other formal institutions. These traditions are usually passed on by word of mouth or demonstration within certain groups.

The act of performing folklore is an art that takes place within the context of a folk group. It reflects the values, esthetics and history of the members of this group. We can learn a lot about the culture or way of life of different people through the folklore they use.

The children who visit your library are all part of various groups that produce folklife such as family, church groups, sports teams, school activity groups, regional and ethnic groups. They will probably surprise you with the length and breadth of their knowledge of their own folklore. These can include, among other things, stories, family traditions, art, crafts, foodways, nicknames, jokes, rhymes, costumes, rituals and celebrations.

Below are some suggested activities taken from the Kentucky Folklife Program's A Kentucky Folklife Curriculum. On the following pages are exercises from Folklore in the Classroom, an educational project sponsored by the Indiana Historical Bureau, State of Indiana, and the Indiana Historical Society.

Suggested Activities

* Conduct a brainstorming activity on the words folklore and folklife. Compare and contrast the lists of answers generated by the children. Look for common elements in both and unique aspects of each.

* Have the children generate a list of groups to which they belong and give examples of folklore that they have learned in these groups. Select the family group for more extended discussion. Use the appended narrative to structure and guide the discussion. Through the discussion the children should come to understand that they share and pass on folklore in their own groups.

Children's Folklore - How Do Children Play?

Age: These projects may be adapted to many age groups, but are probably most effective when developed for students ages 7-15.

Objectives:

- * acronym IDEA: to help students
Isolate, Distinguish, Examine, and Appreciate their
own folklore
- * to become aware of themselves as valued members of folk groups
- * to learn to recognize certain kinds of group folklore
- * to understand that spontaneous variation is a natural occurrence in folklore as it is communicated among children
- * to help teachers recognize some of the motivations and concerns underlying children's folklore and see evidence of the influence of contemporary media and current events

Things needed:

Recording equipment of several sorts is necessary for accurate compilation of folklore. If your facility has video-taping capabilities, the recording of action folklore such as jumping or clapping games will allow recording of a full range of expression. Tape recorders and photography equipment are useful for recording descriptions of spontaneous games in which large outdoor areas constitute the playing area. For consistent recording of any spontaneous game, a questionnaire covering rules, exceptions, player organization and participation, equipment, playing area, and other aspects, may be developed as a classroom exercise (see sample)

Instructions:

The teacher should initiate a discussion of children's games after reading Mary and Herbert Knapp, One Potato, Two Potato: The Secret Education of American Children (New York: W.W. Norton, 1976). Students should be guided to an understanding that their spontaneous games, as examples of folklore, are traditional, oral, anonymously created, formalized, and exist in variation.

* Divide the class into groups, either by sex or into working groups. Each group is to collect one kind of children's game, i.e., clapping games, rhymes, games involving a leader and response group such as "Mother, May I," or "Red Light, Green light." (Older students may prefer to work in pairs.)

* Groups may collect from within the group, from other peers within the class, from other peers within the school, from other peers within the community. Groups may collect first from peers and then from another age group, doing a comparison of past and present.

* If anyone in the class has a pen pal, initiate a folklore exchange with students in another school/town/state/country. Perhaps the classroom teacher can set up such an exchange with a comparable class in another location. Compare the results of games from your area and the other. What variations are evident? What similarities are there?

* As a class project, perform a sample of the games collected and videotape the performance. Share the recordings with other classes, an exchange group, the local library, a senior citizens group. Or, do a live presentation.

* Investigate games which are played with objects made by the players (cootie catchers, paper footballs, paper clip or rubber band shooters). Interview parents and grandparents about the toys they made when they were children. Learn how to make some of these toys and demonstrate them, or have a parent/grandparent demonstrate.

Folklore in the Classroom, an educational project sponsored by the Indiana Historical Bureau, State of Indiana, and the Indiana Historical Society.

Questionnaire for Children's Games
- A sample

1. Name of game
(alternate name?)
2. Minimum/Maximum number of players
3. Organization of players:
 - a. even teams
 - b. leader/group
 - c. "It" group
 - d. equal individuals
 - e. player(s)/observer(s)
 - f. other
4. Time of year/day/night the game is usually played:
5. Playing area/boundaries:
 - a. indoor
 - b. outdoor
6. Equipment needed (if equipment is homemade, describes its construction):
7. Play/rules of game:
 - a. how is leader/"It"/initial sequences decided?
 - b. how does play proceed?
 - c. how is equipment used?
 - d. do formula statement/verse/calls accompany play?
 - e. are "time outs" allowed and how indicated?
 - f. is score kept, and how?
 - g. how does play end?
 - h. how are rule-breakers dealt with?
8. Diagram playing area and position of players

Folklore in the Classroom, an educational project sponsored by the Indiana Historical Bureau, State of Indiana, and the Indiana Historical Society.



ORAL HISTORY AND FOLKLIFE FIELDWORK

Folklorists use fieldwork that includes oral history techniques to document the folklore of groups. Oral history can be seen as a body of knowledge about the group's or individual's past and present culture obtained through interviewing and other fieldwork techniques such as photography, note taking and sketching to describe the folklore of a group of people.

Interviewing someone with a tape recorder is an excellent way to obtain information for studies of folklife. However, before beginning the interview it is important to do some research so that the right questions can be asked. The interviewee must feel comfortable and trust the person conducting the interview. The interviewer should be considerate of the needs of the interviewee. The interview tape must also be introduced and documented in a way that makes it accessible and useful to other researchers.

* Children can learn how an interview should be conducted through demonstrations in the library. If possible, arrange the children in a circle with the librarian and a tape recorder located where everyone can see. Show the children how to use the tape recorder. Ask a student to volunteer to be interviewed. Explain that you will be asking questions about family traditions and interesting family stories. You could ask the child, who will be interviewed, to leave the room while you talk over possible interview questions with the other children. Ask the interviewee to return and position him or her next to you.

Then give an appropriate introduction for the project (i.e. This is a tape recorded interview for the _____ Library Folklife Project. My name is _____ and I am interviewing _____ about _____ . The date is _____ .)

Proceed by interviewing the child. Ask questions about family life, traditions, and his or her feelings about these traditions. Don't forget to ask about nicknames and interesting family stories. Play the tape back and ask the class to comment on the effectiveness of the interview. You may then ask other students to participate in the interviewing process by interviewing each other.

Included below are a few pages of oral history guidelines that the Kentucky Folklife Program uses when presenting oral history training workshops. While they are too complex for children they contain useful pointers for the librarian to learn the "ins and outs" of oral history collecting. A bibliography pertaining to this subject follows the guideline. The best way to learn and feel comfortable doing oral histories is to dive in and do a few oral histories with family and friends. Don't be afraid, everyone makes mistakes in the beginning, just enjoy and open yourself to a new and valuable learning experience.

GENERAL GUIDELINES FOR CONDUCTING ORAL HISTORY INTERVIEWS

(Librarians may find this useful as an introduction to Oral History techniques. I suggest condensing useful information for your children's program.)

Making the Appointment: Appointments for interviews may be made by personal contact, by telephone, or by mail. In any case, the request for an appointment should be made sufficiently far in advance to allow the interviewee reasonable time to reflect upon his recollections of the subjects to be discussed in the interview.

Most prospective interviewees are flattered to be asked to record a portion of their recollections for posterity. In making an appointment, however, it is the responsibility of the interviewer to inform the interviewee fully of the purpose for which the interview is being requested and to explain that the interviewee's recorded memoir will be made available to users for educational and other purposes.

Specifically, in requesting appointments for oral history interviews, interviewers should:

- a. Identify themselves
- b. Briefly explain the general purpose of the project
- c. Explain to the prospective interviewee where copies of his memoirs will be deposited.
- d. Emphasize importance of the contribution that the interviewee can make to the knowledge of the region by donating his recorded memoirs to the project;
- e. Inform the interviewee of the principal subjects or topics to be covered in the interview;
- f. Suggest to the interviewee the desirability of having on hand during the interview any related photographs, correspondence, scrapbooks, or other memorabilia he may possess;
- g. Verify that both parties clearly understand the day and time for the appointment;
- h. Express appropriate appreciation for the contribution the interviewee is making to the project.

Checklist of Items to Take to the Interview: Before departing for an interview appointment, it is always advisable to consider carefully those items that might be needed during the interview session.

The following checklist will serve as a reminder of those items that one should carry to an interview session:

I. Recording Equipment:

- A. tape recorder
- B. a/c cord for recorder
- C. extension cord
- D. external microphone(if provided)
- E. microphone stand for external "mike"
- F. two cassette tapes (possibly more if tapes of less than 90 minutes recording time are used).

II. Other needs:

- A. the interview outline if one is prepared beforehand
- B. paper or pad for note-taking during the interview
- C. two pens or pencils
- D. two copies of gift agreement (release form) to be signed by the interviewee

Setting Up the Recorder: Although there are several things that should be considered in setting up the recording equipment for an interview, the essential ones are proper placement of the microphone to obtain the best recording of the interviewee's voice, testing the recorder before beginning the interview, and placing the proper introduction with desired identifying information on the tape preceding the interview. Identifying information should include: the name of the project, the interviewee's name and address, the place and date at which the interview occurred, and the interviewer's name.

Tips on Interviewing Techniques: One of the keys to successful interviewing is to create a feeling of rapport between interviewee and interviewer. Since most persons tend to respond in kind to others, this is not usually a difficult feat. An obvious attitude of interest in the interviewee's recollections will almost always generate a genuine interest on his part in making his responses to questions as informative and helpful as possible. Similarly, a relaxed, comfortable, conversational approach to the discussion by the interviewer will normally go far toward easing any tension or nervousness the interviewee may feel about the interview.

While listening attentively to the interviewee's recollection, however, the interviewer must also make notes of names or other points that may require clarification during or after the interview, must be alert to significant information that merits additional questioning and discussion, and must be

thinking ahead to the phrasing of the next questions. An interview is thus a busy period for the interviewer.

The following "tips" on interviewing techniques should prove helpful:

1. Begin with "easy" questions--Almost all interviewees feel a certain amount of nervousness or apprehension at the beginning of an interview. It is usually best, therefore, to begin an interview by asking a series of "easy" questions that the interviewee is certain to be able to answer fully and freely from his own personal experience. Once having supplied the requested information in response to several questions, the interviewee will have established himself as a "success" in his role as an interview subject and usually will not feel uncomfortable if subsequent questions happen to be on subjects about which he has little or no information.
2. Ask open-ended questions--To encourage the interviewee to respond as fully as possible, most questions should be phrased to elicit open-ended responses. Questions that encourage a "yes" or "no" reply are generally undesirable and should be avoided as a standard form of questioning.

Examples

Open-ended questions

a) Why did you or your family move to the Jackson Purchase area?

b) What was the prevailing attitude toward blacks in your community?

c) What role did churches play in your life and in community affairs?

"Yes/No" questions

a) Did your family like living in the Purchasing Area?

b) Was there much prejudice against blacks in your community?

c) Did you attend church regularly?

3. Avoid "leading" questions--It is desirable, of course, that the interviewee's answers to questions should be his own and that the attitudes and opinions reflected in those answers should be the interviewee's rather than the interviewer's. The interviewer should be careful, therefore, to avoid phrasing questions in a way that presupposes a particular answer or that "leads" the interviewee to reflect a particular attitude or opinion in his answer. The best questions are "unbiased" in that they do not suggest a particular answer, attitude, or opinion. "Leading questions should be avoided.

4. Display interest in the interviewee's account--Obvious interest on the part of the interviewer inspires confidence and enthusiasm in the interviewee. Maintaining eye contact with the interviewee while he is speaking is one of the simplest and best means of evidencing interest in his recollections. Other effective ways of encouraging the interviewee are by simply nodding your head occasionally or by saying, "that's interesting," "I see," or "I hadn't heard that before" at appropriate intervals.
5. Avoid interrupting the interviewee--Although the normal rules of conversational courtesy apply in an interview, there is sometimes greater-than-usual temptation to cut off an interviewee whose response to a question about a point of particular interest raised in the interviewee's answer. Try to avoid these temptations to interrupt. It is usually more productive to wait out a rambling answer, then guide the discussion aback to the original point with a new question. It is also better, when an interviewee mentions something about which you wish to ask additional questions, to jot down a few notes as reminders and wait until the interviewee has concluded his account before proceeding with the follow-up questions you wish to pose.
6. Be alert to the need for clarification or further description--remember that the interviewee's recollections must be clear not only to you but to others who might listen to the interview as well. If a statement is unclear to you, or is likely to be unclear to others, ask the interviewee to explain the statement more clearly. Be alert, too, to the need to identify locally known place names, persons referred to by nicknames, or locally used terms or expressions that may be familiar to you but will not be to others. You must also remember that other listeners are entirely dependent upon what they hear on the tape. Such statements as "I couldn't have been any farther than from here to that chair over there from him" or "That animal left a track that must have been that big (with hands spread to indicate how big)" will have no meaning to another listener unless described in terms of feet, inches, or by comparison with commonly known objects.
7. Do not directly contradict the interviewee--Even though you may, on occasion, know or have good reason to suspect that information being given you is erroneous, it is usually unwise to endanger the cordial relationship already established with the interviewee by directly challenging or contradicting his recollection of the incident. A better approach is to ask additional question that may cause the interviewee to rethink his answer. A slightly different tactic is to suggest that you have read or heard from another source (although you should never identify another

interviewee by name) a different version of the same story. Although the interviewee may not change or correct his account, you will nevertheless have fulfilled an important responsibility to future users by alerting them to the possibility that there is reason to doubt the accuracy of that portion of the interview.

8. Do not be concerned about periods of silence on the tape--Some interviewers feel a compulsion to fill every moment of a tape with conversation. Yet, pauses and periods of silence in a recorded interview are normal and are to be expected. Accurately recalling long-past events is not always easy; do not hesitate to give the interviewee time to think through a response before answering your questions. Nor is it necessary for interviewers to feel that they must always have another question immediately ready as soon as the interviewee finishes talking. Thoughtful questions and thoughtful responses are far more important than "dead" spaces on the tape.
9. Check the recorder periodically as the tape nears its end--A properly functioning tape recorder normally needs little or no attention during an interview. Nor is it desirable to distract the interviewee's attention from the conversation by constantly checking the tape recorder to ascertain whether it is still running. As the tape nears its end, however, it is necessary to glance briefly at the recorder from time to time to determine whether the tape has run out. If you are aware that the tape is nearing its end and a natural break occurs in the conversation, you may wish to turn the tape to "Side 2" or insert a new tape, even though a few minutes of recording time remains unused. If a tape should reach its end without being noticed, simply rewind the tape a bit and let the interviewee hear where he left off. Then proceed with the same story on "Side 2" of the tape or on a new tape.

Oral History Bibliography

Methodology

- Baum, Willa K., Oral History for the Local Historical Society, American Association for State and Local History, Nashville, Tennessee, 1971.
- Cutler, William, Eliot Wigginton, Barbara Gallant, and Edward Ives, "Oral history as a Teaching Tool", Oral History Review (1973), 30-35.
- Cutting-Baker, Holly; Kotkin, Amy; and Yocum, Margaret. Family Folklore: Interviewing Guide and Questionnaire. Folklife Program, Office of American and Folklife Studies, Smithsonian Institution, 1977.
- Nelson, M.R. and H. W. Singleton, "Using Oral History in the social studies classroom," Clearing House 49 (1975): 89-93.
- Pennsylvania Dept. of Education, Oral History: What? Why? When?. Division of Art and Humanities, Bureau of Curriculum Services.
- Shumay, Gary (ed.) , A guide for Oral History Programs, California State University, Fullerton, California, 1974.
- Sullivan, Margaret, "Into Community Classroom: Another use for Oral History," Oral History Review, 1974.
- Wigginton, Eliot, Moments: The Foxfire Experience, Kennebunk, Maine: Ideas, Inc., 1975.
- Wood, Pamela, You and Aunt Arie: A Guide to the Cultural Journalism, Kennebunk, Maine; Ideas, Inc., 1975.

After the Interview

- Allen, Barbara and Montell, Lynwood. From Memory to History: Using Oral History Sources in Local Historical Research. Nashville: The American Association for State and Local History, 1981.
- Davis, Cullom et al., From tape to type, Springfield, Illinois; Oral History Office, Sangamen State University, 1975.
- Deering, Mary Jo and Pomeroy, Barbara, Transcription without Tears St. Louis, Missouri; George Washington University, 1975.

Family Folklore

The family (whether it consists of a married couple, of parents and their children, of stepparents and stepchildren, or of any other conceivable configuration) constitutes a natural folk group. Its members interact with each other on an intimate and everyday basis. They share, on an intense and everyday basis, common historical experiences, similar attitudes and values, and a sense of identity with each other. And families persist through time even though the individual members change from one generation to the next. The folkloric forms of expression and behavior that emerge from family life most often serve to articulate the relationships of family members to each other and to create and maintain a sense of shared family identity.

While folklore is often a cohesive aspect of family life, we must also be aware that much family folklore centers around conflict. Thus, sibling rivalry, the occurrence of a "black sheep" in the family, and feuds within families can generate a great deal of folklore. Also, family lore changes dramatically when circumstances such as divorce and remarriage occur. We must remain sensitive to these aspects of family folklore and study them as well.

Family Folklore Activities

* Plan a storytime celebrating the relationships within a family. Possible themes could be "Grandma and Grandpa are Special", "Families; the Ties that Bind", or "I Love My Mom and Dad". Feature books (see bibliography below), poems, songs and activities about Grandma and Grandpa, Mom and Dad, and family life.

* As a special treat have children invite their special family member to attend program with them. Ahead of time find at least one grandparent who will come and share a family story with the group. Then encourage other special guests and the children to share their own family stories.

Below are two separate bibliographies. The first is a list of some books that can be used as part of your library programs. They deal with family life and grandparents. The second bibliography is a collection of theoretical and how-to books on family folklore. Following the bibliographies is an exercise Family Participation in Calendar Events taken from Folklore in the Classroom. This exercise was designed for use in the classroom but can be easily adapted to the library setting. These adapted activities can be a fun way to help children learn about the culture and heritage of their families.

"Family Folklore", Excerpted from Folklore in the Classroom, an educational project sponsored by the Indiana Historical Bureau, State of Indiana, and the Indiana Historical Society.

Picture Books with Family Folklore Theme

- Bornstein, Ruth Lercher, A Beautiful Seashell, NY Harper & Row, 1991, ISBN 0-06-020594-6, 0-06-020595-4 lib. bdg.
- Brodeur, Ruth W., Stories From the Big Chair, Macmillan, 1989, ISBN 0-689-50481-0, M K McElderry.
- Byars, Betsy, Go and Hush the Baby, Puffin Books, 1982 c 1971, ISBN 0-14-050396-x, Puffin.
- Hurd, Edith Thacher, I Dance In My Red Pajamas, Harper & Row, 1982, ISBN 0-06-022700-1.
- Johnston, Tony, Grandpa's Song, Dial Books For Young Readers, 1991, ISBN 0-8037-0801-7, ISBN 0-8037-0802-5, lib. bdg.
- Knox-Wagner, Elaine, My Grandpa Retired Today, Albert Whitman, 1982, ISBN 0-8075-5334-4.
- Locker, Thomas, Where the River Begins, Dial Books for Young Readers, 1984, ISBN 0-8037-0090-3.
- Richardson, Arlets, Still More Stories From Grandma's Attic, Cook, 1980, ISBN 0-89191-252-5.
- Roth, Susan L., Patchwork Tales, Macmillan, 1984, ISBN 0-689-31053-6, Atheneum Children's Books.
- Segal, Lore, Tell Me a Mitzi, 1970, 0-374-37392-2.
Tell Me a Trudy, 1977, 0-374-37395-7.
- Williams, Barbara, Kevin's Grandma, Dutton, 1975, ISBN 0-525-33115-8.
- Yarbrough, Camille, Cornrows, 1975, ISBN 0-698-20462-x.
- Zolotow, Charlotte, William's Doll, 1972, ISBN 0-06-027047-0; 0-06-027048-9, lib.bdg.; 0-06-443067-7, pap.

SELECTED BIBLIOGRAPHY FOR FAMILY
FOLKLORE AND FAMILY HISTORY RESEARCH

Allen, Barbara and Montell, Lynwood. From Memory to History: Using Oral History Sources in Local Historical Research. Nashville: The American Association for State and Local History, 1981.

This book is the closest thing we have in the field to a step-by-step method of sifting out the "kernel of truth" from folklore. Both internal and external tests of validity for collected folklore materials are presented as well as helpful suggestions for transforming our findings into written histories.

Boylan, Anne. "Family History Questionnaires: Two Examples." The History Teacher. 10: 211-219. February 1977.

The use of questionnaires to bring family histories into the teaching situation is discussed. One questionnaire is designed to help the student gain a sense of how his/her family experienced the same historical processes people of today do. Another questionnaire uses family history to illustrate social mobility.

Brandes, Stanley. "Family Misfortunes Stories in American Folklore" Journal of the Folklore Institute. 12 (1975): 5-17.

A good example of how family stories can be analyzed to reveal information about a family's past as well as about the storytellers personality.

Cutting-Baker, Holly; Kotkin, Amy; and Yocum, Margaret. Family Folklore: Interviewing Guide and Questionnaire. Folklife Program, Office of American and Folklife Studies, Smithsonian Institution, 1977.

Brief guide explaining equipment, informants, the interview and ethics. Example questions are given. Copies available for \$1.75. Write to: Publications Dept., SITES, Suite 33146, 1100 Jefferson Drive S.W., Washington, D.C. 20560.

Davies, Thomas L. Shoots: A Guide to Your Family's Photographic Heritage. Danbury, New Hampshire: Addison House, 1977.

A good introduction to using family photographs in interpreting your family history.

Kyvig, David E. and Myron A. Marty. Your Family History: A Handbook for Research and Writing. Arlington Heights, Illinois: AHM Publishing Corporation, 1978.

A good handbook for conducting traditional historical research. More emphasis however could be on the collecting and the use of oral information.

Ladd, Florence C. "Residential History: You Can Go Home Again." Landscape. 15-20 Winter 1977.

"That we are where we live and where we have lived" is the basis for this study. Students reflect on their past residences as a means of determining their concepts of the use of space.

Lichtman, Allan J. Your Family History. New York, Vintage, 1978.

Covers genealogy but is particularly sensitive to the significance of larger historical questions about the family. Paperback.

Miller, Carolynne L. "Genealogical Research: A Basic Guide." History News. 24: Technical Leaflet 14. Nashville: American Association for State and Local History, 1969.

This discussion of the three categories of family research--family data, public records, library research--includes sources for information and sample lineage charts.

Mullen, Patrick. "Polk Songs and Family Traditions." Publications of the Texas Folklore Society. 38 (1972): 49-63.

Demonstrates how family folklore can function as a means of perpetuating a sense of pride in the family unit.

Tucson Public Library. Making Connections: A Family History Workbook. Tucson, Arizona: Tucson Public Library, 1980.

This workbook is excellent for the classroom or general audiences who wish to begin a family history project. It is complete with sources, suggestions and worksheets for beginning a family history project.

Zeitlin, Steven J. "An Alchemy of Mind: The Family Courtship Story." Western Folklore. 39 (January 1980): 17-33.

Zeitlin illustrates how family folklore is often influenced by forces outside the family.

Zeitlin, Steven J; Kotkin, Amy J.; and Cutting-Baker, Holly. A Celebration of American Family Folklore. New York: Pantheon Books, 1982.

The most comprehensive book to date about family folklore. Based on the Smithsonian Institution's Family Folklore Project, the book is a compilation of interviews with over 2,000 family members. It sets forth categories of family folklore along with suggestions on how to collect and preserve your own family folklore.

Family Participation in Calendar Events

Age: 4th grade up (adaptable for younger students)

Objectives:

- * recognizing the role of calendar customs in family life
- * investigating familiar culture for folkloric elements
- * "fitting" one's self into traditional culture

Instructions:

* The teacher may follow one of the topics suggested here or pick another calendar event. (Thanksgiving, ethnic holiday such as Saint's Day, etc.) appropriate to the make-up of the school population and age level of students.

* Students should be encouraged to collect information about their personal, family method of celebrating these events, and share this information in some way with the class, through a composition, oral report, bulletin board, or demonstration.

* For a year-long project, several seasonal events could be assigned, or each student could report on his/her birthday (adoption day, name day).

Suggested Topics:

* An event which is internal to family activities is the celebration of birthdays or adoption days or name days. Children may individually or in groups investigate their own customs regarding birthdays. How is the celebration treated? Is the day considered special? Does the celebrant get any special consideration, i.e., is he/she excused from chores, allowed to sleep late or stay up late, receive any other special marks of favor? Does he/she choose the components of the main meal or the flavor of the birthday cake? Is there a birthday cake or other treat? Does he/she take a treat (what kind) to school? What special treatment from peers at school is anticipated? Are gifts a part of the family's celebration? When and how are they given? What else is done on this special day?

* Halloween is perhaps the only secular holiday widely celebrated by American children, and it is full of tradition. Unless the class is represented by fundamentalist religious group members or others who object to Halloween as non-Christian, the celebration may be studied to advantage. Some aspects to consider include costuming, internal and outdoor decorations, tricks, and treats, "haunted" houses, and Halloween practices of the past. A photo essay of carved pumpkin faces may be an

interesting project for some, while others may photograph Halloween "dummies," ghosts, and other decorative figures. Why do people make these figures, and for whom? parents and grandparents may remember a time when several evenings prior to Halloween were called "Gate Night," and "Cabbage Night." Students might interview older family members about the purpose of these nights, and the pranks played then. Costuming involves another large area of inquiry. Are homemade costumes better than purchased costumes? What kinds of costumes are most popular in each category (e.g., homemade ghost or pirate costumes, purchased "Spider Man" or "Stars War" character costumes). Children may also be directed into a profitable discussion of why they like to dress up and go out offering "trick or treat" in the dark. Is Halloween a family activity, a commercial event, a directed activity in which civic groups/leaders control and direct the celebration?

Folklore in the Classroom, an educational project sponsored by the Indiana Historical Bureau, State of Indiana, and the Indiana Historical Society.

Foodways

The term "foodways" refers to folk traditions which relate to the way food and drink are prepared, served, and consumed by members of a group. Often within folk groups recipes are passed from one generation to another. Traditional foods play an important role in rituals, celebrations and holidays. The sharing of these foods helps people feel a greater sense of belonging to their group.

Food does more than nourish our bodies. We all know of traditional beliefs concerning food. For instance, what foods eaten on New Year's Day bring good luck? For many, growing, preparing or arranging food is a major creative outlet, a form of folk art.

Food also defines our communities and our social events. While there is perhaps no single food that is a symbol of the entire state of Kentucky, food is associated with many communities and groups across the state. Specific foods are associated with various ethnic, religious and occupational groups. Some of the foods with strong regional identifications, such as Cincinnati chili or the Kentucky hot brown (invented at the Brown Hotel in Louisville), are fairly recent introductions.

Barbecue, which is made of mutton in Owensboro and Henderson, has strong ties to some communities. The barbecue, an event rather than just food, has been associated with political rallies and Catholic parish dinners in many parts of the region for over a century. Similarly, burgoo, whose origins are mysterious (though it seems to be a cousin of Brunswick stew), often accompanies a large social event.

Most every family in Kentucky has their own food traditions from the traditional Sunday chicken or pot roast dinner to the more recent Friday night pizza. Below are some suggested program ideas and activities relating to the celebration of foodways in your local community. Included also is recipe form that can be used when collecting foodways traditions within the home and the community. We recommend that you also collect stories related to the recipes. For instance a story about eating chicken and dressing on Sundays at your grandmothers will tell not only about how the food was prepared, who was there, and what was served but the importance of this meal to your family's heritage.

Foodways Activities

* Plan a story-time for younger children (ages 3-5) about food using available books, songs, fingerplays and poems. Talk about foods that the children eat on different days of the week, special occasion, and holidays. Discuss their favorite foods, and ways they may help prepare and serve the foods. As a hands on activity have the children help prepare a traditional recipe from your area.

* Arrange for a cook from a local restaurant, family and/or church group to demonstrate and talk about a favorite food or foods. For instance, in Louisiana the State Folklife Program assisted the East Baton Rouge Parish Library in hosting a week-long celebration of local folklife. One very successful and crowd pleasing event was the foodways demonstration. Two different folk groups were represented. Cooks from a local cajun restaurant prepared a crawfish dish and talked about how their family tradition became a famous Louisiana restaurant tradition. Also women from a local Italian community demonstrated the delicious art of pastry making that was an important part of their St. Joseph Day Altar Celebration. Of course, library patrons were invited to sample the delicacies.

* After attending a foodways demonstration held in the library, have children (ages 6 and up) research their own family foodways (see sample form on following page). After children have gathered family recipes, discuss and choose favorites then compile a library cookbook complete with family stories related to the food.

FAMILY FOOD TRADITIONS: RECIPE COLLECTION FORM

1. Name of student _____
2. Name of person from whom recipe was collected _____
3. What is the relationship of this person to the student?

4. What is the name of this recipe? _____
5. About how long has the recipe been in your family?

6. Do you know who created this recipe?

7. List the ingredients: _____

8. Describe how this recipe is made: _____

9. Is this dish served with certain other foods? (If yes, describe.) _____
10. Is this dish served at particular times of the year, such as holidays, birthdays, or celebration? (If yes, please describe.) _____



Ethnicity

St. Nicholas Day...goetta...oom-pah music...all suggest a strong German ethnic heritage. Ethnicity provides shared cultural traditions like holiday customs, foodways and music. All give us a shared sense of identity. Ethnicity binds individuals within a group together while setting them apart from other people.

Kentucky has many ethnic groups. Some, like the German-Americans and the Scotch-Irish, have been in the state for many generations. On the other hand, recent immigrants, like those from southeast Asia, are only beginning to establish ties with the Commonwealth. When groups move from one region to another, they form new group alliances. Such is the case with communities of individuals from the Appalachian Mountains who have resettled in cities along the Ohio River.

Ethnicity is neither simple nor stagnant. Ethnic group members may choose to retain some of their traditions, drop others, modify still others, and even adopt new customs. In fact, we sometimes continue ethnic conventions, like eating sausage and sauerkraut, without realizing that we are participating in a group tradition. Ever changing, ethnicity is something to recognize and celebrate.

Ethnicity Activities

* Discover different ethnic groups within your own community. Ask tradition bearers from one or more of these groups to come into the library to present such traditions as music, songs, dance, foodways, crafts - basket making, wood carving, canning of food, etc.

* Often times a family oriented business in a community has some kind of ethnic base. For instance there may be an Oriental restaurant, a Jewish dry goods store, or a German bakery. Many local motels are owned and operated by Indians and Japan has a few large factories in the State.

Take a group to visit the establishment or ask a representative to come down to the library to talk about their lives and their business. Many of these families keep some of their old traditions while adapting others to the local area. An owner of a small Chinese restaurant in Bowling Green once explained to me how they added a green salad to their menu in order to attract the local community. The children can prepare for the program by reading books about the group's homeland and about their experiences in the United States.

* Many of our own families while many years removed from the immigrant experience retain certain traditions in our foodways, celebrations, stories, expressions, family names, religious orientation and crafts. Have the children do a survey within their families of these types of folklore and discuss it with the group at a later meeting. For instance the children could do a food survey of all the main meals the family eats for a couple of weeks. If you then write these out on a blackboard or chart the group may see a pattern which indicate ethnic background.



Folk Arts and Crafts

Folk arts and crafts are traditional forms of artistic expression that convey the values of a folk group and are usually learned through example. Folk art often combines artistic and practical functions. The quilt may be a work of art, but it also may serve a practical need. Functional items such as baskets may now be displayed as works of art, but their artistic qualities were present even when they were used to gather eggs or carry tobacco plants.

Kentucky is noted for the survival of traditional arts and crafts typically associated with the Upland South: the crafting of white oak baskets, traditional musical instruments, handmade brooms, and wooden chains and toys. Today, many of these traditional crafts have changed in terms of how artists learn their skills. Women's domestic arts are among the most enduring folk crafts to survive in traditional contexts. Even these folk arts, however, are not stagnant.

New forms that express traditional values or concepts may also be considered folk art. Homemade planters made from truck tires and whirligigs of Clorox bottles express the traditional values and esthetics of recycling. Some artists, driven by personal vision, go well beyond the norms set by tradition. Sometimes labeled as contemporary folk artists, they are perhaps better known as visionary or grassroots artists.

True folk art comes out of a group and expresses the esthetics of the group as well as the personal visions of the artist. To illustrate this lets look closely at one folk art form found in nearly every community. This type of interpretation could just as easily be applied to other forms of folk art.

Quilts, covers made from two pieces of cloth with a soft filling between, are a traditional art form. Quilt making involves a number of artistic choices. The quilter chooses the design and method of stitching, the colors, and the quilt pattern. In making these selections, quilters follow their own ethnic, regional and family traditions, as well as personal artistic preferences.

Different folk groups tend to have different artistic traditions. For example, African-American quilters often choose bold colors and free-form improvisational patterns, while Anglo-American quilters sometimes put a high value on rigid symmetry and tightness of stitching. Despite cultural preferences, each quilter also brings to a quilt her own unique creative effort.

Quilting as a folk tradition brings people together. During quilting bees, quilters meet and share the work of "putting up a quilt." These quilters also exchange stories of personal experience and folk traditions. In doing so, quilters both establish and strengthen their sense of group identity.

Folk Art Activities

* Plan a storytime featuring books, fingerplays, songs and poems on sewing and quilts. This program can be adapted to several age groups from preschool to family night storyhours and even older children. See Kidstuff Volume 5 #5 "Blankets and Quilts" (A subscription to Kidstuff is available for \$24.00 per year from 1307 South Killian Drive, Lake Park, FL 33403 or call 1-800-329-7546.) as a resource giving sample storytime programs including a bibliography, several fingerplays, activities and songs.

As a craft or activity let children make a quilt square to take home and one for a library display quilt. Locate a quilter in your community to come to the program and display his/her quilts and demonstrate the art of quilting. Allow time for him/her to talk about the tradition and let children ask questions and practice quilting before making their own quilt squares.

After squares have been made for the library ask the quilter if he/she would quilt it for a library display. If not, contact your local Senior Citizens Center or Homemakers Group to see if there is a quilters group who would quilt it for the library.

Other craft traditions within your community can be presented in the same way as above. For instance, tatting, needlepoint, embroidery, smocking, basket making, wood carving, etc.

* Have the children interview a family member who makes something with his hands. Ask the child to share the results of the interview at the next library program. He/she may want to bring in a sample of the craft and/or the person who hand crafted it.

* Schedule a visit with a local senior citizen quilting group while they are actually quilting together. Let the children quietly observe the women while they work. Note how the women interact, help each other out, talk about their lives and tell stories and joke to pass the time. This is a folklife performance in action and the children can gain an insight into the groups lives by observing just as a folklorist would. The children then should be encouraged to ask questions about how the women learned the art, what they consider a good quilt to be, why they continue to make quilts and what it means to their everyday lives.

While a site visit is extremely helpful in understanding the context in which the folklore performance occurs, it may be only possible for the folk artists to come into your library. If this is the case, the librarian can enrich the program by describing to the children with pictures and words the setting and background of the folk art performance.

The following are two detailed sample activities from Folklore Workshop, The Kentucky Museum and Library, Western Kentucky University about quilting.

Piecing a 9-Patch Pillow

The 9-patch is a simple, traditional quilt pattern often made for "first quilt" projects. Made wholly of squares, 9-patch blocks can be pieced into various patterns. Inexperienced piecers can use a single 9-patch block to make a throw pillow.

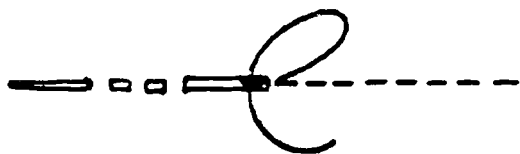
Supplies

Colorful cotton/polyester blend
fabric scrapes
Cardboard (for pattern)
Thread
Quilt batting scraps (for stuffing)
Pencil or felt tip marker

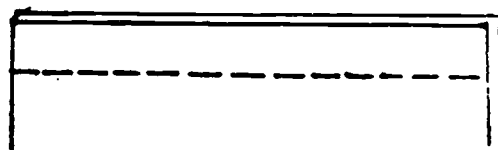
Equipment

Ruler
Scissors
Needle
Sewing machine (optional)
Iron and ironing board

1. Cut a 4 X 4-inch square out of cardboard. The square will serve as your pattern, or template.
2. Trace and cut 9 squares out of the fabric scraps.
3. Arrange the pieces in 3 rows of 3 pieces each.
4. Putting squares right sides together, take 1/4 inch seams to join the pieces together to make a seam, sew a running stitch 1/4-inch from the edges of the pieces. To reinforce the seam, turn the pieces over and sew a second row of stitches, filling in the gaps left by the first row. The completed row should look like the illustration below.



Running stitch



Completed seam

5. Sew three rows of 3 pieces each, then join the rows together to make the 9-patch block. Press the seams to flatten the block top.
6. Cut a piece of fabric the size of the completed block to make the back of the pillow. With right sides together, sew the pillow top to the backing, taking a 3/8-inch seam. Use the sewing machine if you wish. To leave an opening for stuffing the pillow, sew around three and two-thirds of the square, as shown below.
7. Turn the pillowcase inside out and press. Stuff the pillowcase with quilt batting scraps (or any other stuffing material) and slip-stitch the opening.

Another Quilting Activity

The tiny stitches that join top, filler, and backing into one unit are the defining characteristic of a quilt. Quilting can be plain or intricate, ranging from parallel lines to the elaborate stitchery that decorates whole-cloth quilts. Mastering the art of quilting takes years, but beginners have to start somewhere! The following instructions are suitable for small quilted pieces that can be hand-held or stretched in a heavy-duty embroidery hoop.

Materials

Completed top, filler, and backing, cut to the same size

Thread

White Chalk

Ruler

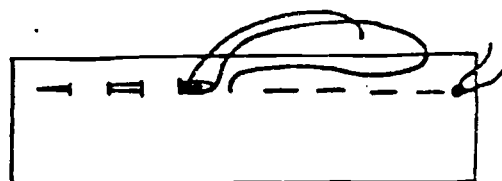
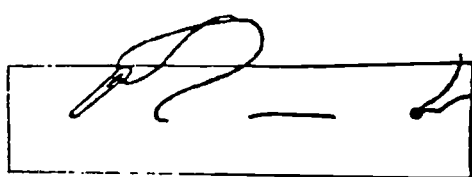
Pins

Needles

Thimble or masking tape (optional)

Embroidery Hoop (optional)

1. Using the ruler and the chalk, mark quilting lines on the right side of the top. Start with a simple pattern and save the difficult designs for later!
2. Lay the backing face-down on a flat surface, the filler on the backing, and the top face-up on top. Pin the three layers together, using lots of pins and checking the back frequently to avoid pucker.
3. Baste the three layers together with a long running stitch along the chalk lines. Remove the pins.



Long running stitch and Short running stitch

4. Quilt the layers together with short running stitches, as shown. If your needle finger gets sore, use a thimble or a few layers of masking tape. Make your stitches as short and even as possible.

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5. When all the chalked lines have been quilted, brush or wash the chalk away and remove the basting. Trim the raw edges and finish with bias tape or a cloth border.

6. If you're quilting a large quilt, you will need some kind of quilting frame or hoop. The sawhorse frame shown here is taken from The Standard Book of Quilt Making and Collecting, but most quilt making manuals include directions of making some kind of frame.

TUFTING (or tying) is another method for joining the layers of a bed cover together into one unit. To tuft, bring a needle threaded with heavy thread or light-weight yarn from the top side of the quilt through all three layers and out the bottom. Then bring the needle back through the layers about 1/16" from the first stitch. Tie the two ends together with a double loop and trim the ends even. Space the knots evenly, at intersections, block centers, etc. Technically a tied coverlet is not a quilt, but for beginners, tufting is much easier and quicker than quilting!



Folk Music

In parking lots at bluegrass festivals, at some church services, and in neighborhood garages, folk music is performed and shared. During these performances, which are often impromptu, musicians and their audiences exchange more than just the music. They share a sense of belonging to a group.

Folk music reflects the individual performer's ethnic, regional, occupational and family background. Musicians also learn from each other, and this results in a complex blending of styles and techniques. By trading tunes, musicians incorporate new musical influences into their performances.

Folk Music Activities

* Plan a storytime featuring books, songs, poems and fingerplays on music. As a special treat invite a local traditional musician from your community to make a guest appearance. He/she can perform their music, talk about how it was learned and possibly allow children to have some hands on experiences with the instrument.

This program could also be presented to larger varied audiences featuring several musicians who perform and discuss their traditions using the narrative stage approach previously mentioned.

* Bring a gospel, bluegrass, string band, blues or other type of music group/individual into the library. Ask them to perform and to talk about where they learned their music, how it is presented in the church and other settings, why they sing, and how it is a part of their beliefs and values.

A very exciting program could present representatives of two different groups such as an Anglo-American (white) gospel and an African-American (Black) gospel group. Explore with the groups and the children the differences and similarities of styles, esthetics and functions of the music in their respective churches.

For instance at a recent narrative stage in Covington a wonderful moment occurred when a few members of a gospel bluegrass group sang their version of "Amazing Grace" followed by a black gospel quartet's version of the same song. The two groups noted that the stylistic differences reflect their groups feelings and values while at the same time they expressed deep admiration for the music traditions of the each other's group.



On the following pages you will find lesson plans we developed for 4th graders. There are many ways these can be adapted for use as library programs. Following this lesson plan you will find program ideas, activities and a bibliography dealing with weather lore as a form of a verbal tradition.

VERBAL TRADITIONS

- Objectives:
1. The students will understand the concept of folklore as verbal traditions that are passed on by word of mouth.
 2. Engage the students in sharing verbal traditions with which they are familiar such as proverbs, riddles, rhymes and beliefs about good and bad luck.

Concept: Verbal traditions

Generalization: Stories, songs, rhymes, jokes, and proverbs are aspects of folklife that are passed on by word of mouth. The word "folklore" is often used to refer to traditions that are not generally manifested materially.

Content Outline:

I. Verbal Traditions

- A. Folklore includes verbal traditions such as stories, nicknames, jokes, rhymes, etc.
- B. Verbal traditions can be found in many variations. Often the motif or action is the same, but the characters take on local significance.
- C. Verbal forms change over time (ex. jump rope rhymes)
- D. Verbal Traditions change when groups come into contact. (ex. Papa Noel and Santa Claus)

Suggested Verbal Traditions Activities

1. Review the definitions of folklife and fieldwork.
2. Discuss verbal forms of folklore: stories, jokes, rhymes, riddles, songs, proverbs. Have the students "perform" some of the folklore they know.
3. Ask the students where they learned these forms. Do they know other varieties with different characters?
4. Have the students collect verbal forms from family members and compare them to the forms that they use (ex. Jump rope rhymes).

TEACHERS BACKGROUND INFORMATION

Begin by reviewing the definition of folklife from Lesson One. Call attention to verbal forms of folklife: stories, jokes, rhymes, riddles, songs, proverbs, etc... Mention that in a previous lesson many of the students told family stories; however, there are other types of stories that are often well known within certain groups. These include tall tales, ghost stories, and legends.

Next, you might key in on another form of verbal folklore. The students will enjoy thinking of riddles, telling jokes and remembering well known proverbs. A proverb is a popular saying that contains a well known truth. Some examples of proverbs that the students will probably be familiar with are: "Absence makes the heart grow fonder." "Don't count your chickens before they hatch." "A rolling stone gathers no moss." "An apple a day keeps the doctor away." "A watched pot never boils." "Make hay while the sun shines." "A stitch in time saves nine."

These proverbs and many others of this type are quite well known. In fact, so much so that we often consider them cliché. However, because most students will be familiar with them, they can be useful in teaching that proverbs are learned from our folk groups--we all know these proverbs because we have heard them in common usage. The students will also know a variety of proverbial phrases such as "from A to Z," "to be in hot water," "red as a beet," "clear as mud," "more troubles than you can shake a stick at," "to play possum," etc... Give a couple of examples and try to get the students to volunteer more. However, be ready to draw from your own reservoir of proverbs in case they hesitate. In most cases, the students will agree that they have heard them before.

Follow this with riddles, jokes and rhymes. A riddle is a puzzling question posed as a problem to be solved or guessed, often as a game. Ex: "What walks on four legs in the morning, two in the afternoon, and three in the evening?" (Man)

"The longer she stands, the shorter she grows." (A candle)

"What's black and white and red (read) all over?" (A newspaper)

Elephant jokes and Knock Knock jokes are often popular. The students will remember nursery rhymes such as "Little Jack Horner", "Mary Had a Little Lamb" and "Hickory Dickory Dock" and jump rope rhymes like "Cinderella dressed in yellow/Went upstairs to kiss her fellow/Made a mistake and kissed a snake. /How many doctors did it take?"

In order to emphasize the fact that folklore is passed on by word of mouth, ask the students to tell where they learned the rhymes, jokes, riddles, and proverbs as they tell them.

Two other types of folklore that the students will enjoy talking about are beliefs about good and bad luck and ghost stories. You could also tie these in with traditions surrounding Halloween.

Some beliefs about bad luck include black cats crossing one's path, breaking mirror and walking under ladders. Good luck can be brought about with a rabbit's foot, a four leaf clover or a lucky number. Ask the students to tell some of the good/bad luck beliefs they have heard.

Finally, you might tell a ghost story that you have heard and ask the class to tell some ghost stories they know. Emphasize local stories. Remember to ask the students where they heard them.



Weather Lore Activity

Plan a program featuring weather as the theme. Utilize your library's non-fiction and picture book collection dealing with this subject. Also use songs, fingerplays, and poems relating to your weather theme. This type of program can lead into discussions about weather lore and beliefs that are held in each child's family and community.

For instance, at the Madison County Public Library one storytime program featured the theme "Leaping Stories about Frogs". One book used with a group of children grades K-2 was Tyler Toad and the Thunder by Robert L. Crowe. This is a book about a toad who is afraid of thunder and the many ways his friends try to convince him not to be afraid by explaining what really causes thunder.

Immediately after the story without any prodding on my part the children began to volunteer weather lore from their own families. They told me that their parents and older brothers and sisters had told them such causes as; the angels bowling, the angels playing in a band, God coughing, laughing and sneezing and the clouds playing games.

Suggested titles on weather lore:

Davis, Hubert, A January Fog Will Freeze a Hog: and Other Weather Folklore, N.Y.: Crown Publishers, Inc. 1977.

Dunwoody, H.H., et al. Weather Proverbs, ISBN 0-8490-2813-2, lib. bdg. (list price in current BIP is 69.95 a very expensive book)

Inwards, Richard, Weather Lore, 1977 reprint of 1950 edition, ISBN 0-85409-577-2.

Lee, Albert, Weather Wisdom, Garden City, N.Y.: Doubleday & Company, Inc., 1976.

From The Foxfire Book, Edited by Eliot Wigginton, Garden City, NY: Doubleday, 1972.

On the next page are lists of folk beliefs and sayings that could be used to initiate discussions and "prime the pump" during folklore collecting sessions with the children.

Kentucky Weather Beliefs

- If it thunders in February, goose eggs won't hatch.
- Water will not put out a fire started by lightning.
- When the dew is on the grass, rain will never come to pass.
- If you hear a whippoorwill at evening, it won't rain that night.
- If you run around the house barefooted in the first snow of winter, you will be healthy.
- A large flock of sparrows on the ground in winter means snow is on the way.
- When you hear the first katydids holler, frost is three months away.
- If you plant beans on Good Friday, they will not be killed frost.
- Heavy shucks on corn or shucks which stick tightly to the ears indicate a hard winter to come.
- A large crop of persimmons portends a cold winter.
- A green Christmas, a fat graveyard.
- A pale moon means rain; a red moon means wind; a white moon means neither wind nor rain.
- Red in the sunrise means the wind will blow that day.
- If a rooster crows at midnight or midday, there will be a change in the weather.
- Silent lightning at night means hot weather in sight.
- Rising smoke is a sign of clear weather.
- An open ant hole means clear weather ahead.
- Red in the morning sun during summer means a hot day.
- It's a sign of cold weather when calves run with their tails in the air.
- If chickens roost in a pile, there will be bad weather.
- When the cows come in from the pasture at noon, there is going to a bad storm.
- If the sun shines while it's raining, it will rain the same time tomorrow.
- When horses' tail hairs stand out, watch for rain.
- Sunshine with shower, rain again tomorrow.
- Rainbow at noon, more rain soon.

From the Western Kentucky University Folklore,
Folklife, and Oral History Archives, Kentucky Library,
W.K.U., Bowling Green, KY 42101.



TRADITIONAL HOME REMEDIES

BLOOD-BUILDERS

When the sap is up, take the green bark of the wild cherry and boil it to make tea.

Take the young leaves of the poke plant, parboil them, season, fry, and then eat several "messes."

Make sassafras tea, using the roots of the plant.

Put some yellowroot in a quart can of whiskey, and let the root soak it up. Add some cherry bark for flavor.

COLDS

Make a tea from the leaves of boneset. Drink the tea when it has cooled. It will make you sick if taken hot. Leaves of this plant may also be cured out and saved for use in teas during the winter months.

Take as much powdered quinine as will stay on the blade of a knife, add to water, and drink.

Parch red pepper in front of a fire. Powder it, cook it in a tea, and add pure white corn liquor.

FRETFUL CHILD

Boil catnip leaves to make a tea, and give the child about a quarter cup. Use one cup of leaves to a pint of water to make him sleep.

HICCUPS

Take a teaspoon of peanut butter.

Put half a teacup of dried apples in a teacup of water in a pot. Bring to a boil, stirring occasionally. Strain out the remains of the apples, and drink the juice while hot.

FRECKLES

Buttermilk and lemon juice mixed together and put on freckles will remove them. Put sap from a grapevine on them.

From the Foxfire Book. Edited by Eliot Wigginton. Garden City, NY: Doubleday, 1972.

Kentucky Love and Courtship Beliefs

- If you have a loose piece of thread on your clothing, you are in love.
- If the catch on your necklace turns around to the front, your sweetheart is thinking of you.
- If you burn your bread, your husband will be mad.
- Before retiring at night, eat a thimble full of salt, and you will dream of your true love bringing you a drink of water.
- If you take nine steps backward and look in you last heel mark, you will find a hair the color of the hair of the girl you will marry.
- If your upper lip itches, you're going to be kissed by a fool.
- Wear the wedding ring on the third finger of the left hand because the vein there goes straight to the heart.
- If your shoes come untied, your lover is thinking of you.
- If you hang a wishbone over the door, the first man who comes in is the one you will marry.
- Throw a full unbroken apple peeling over you left shoulder and it will land on the ground in the shape of the initial of the person you will marry.
- The first time you sleep under a new quilt you will dream of the man you will marry.
- Look into a well on May first, and you will see the face of your future husband or wife.
- If a girl takes the last helping of food, she will be an old maid.
- If a girl gets the front of her dress wet while doing the dishes, she will marry a drunkard.
- You count the buttons on the clothes you are wearing and give each button a name by saying, "Rich man, poor man, beggar-man, thief, doctor, lawyer, Indian chief" The one you stop on is the kind of man you'll marry.
- Say "Bread and butter" when you walk on opposite sides of a tree or you and your boyfriend will have a quarrel.
- If you shine a light in a well and hold a mirror above the hole, the reflection of the boy you will marry will show in the mirror.
- Name a fire for someone and if it burns long, he loves you.
- Put a four-leaf clover in your shoe and you will marry the first one you meet.
- Swallow a chicken heart, and you will find your true love.

From the Western Kentucky University Folklore,
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W.K.U., Bowling Green, KY 42101

The following are miscellaneous exercises taken from Folklore in the Classroom : Search Me!, Search Me! Form, Folklore Scavenger Hunt, and Folklore Scavenger Hunt Form. The exercises were designed for use in a classroom but can be adapted to a library setting. These are only a few of the many excellent exercises found in the Folklore in the Classroom Workbook. We recommend that every library purchase the workbook for their collection if you find these sample exercises useful.

Copies of this Workbook (unbound, three-hole punched) are available for \$5.00 each from the Indiana Historical Bureau, 140 North Senate, Indianapolis, IN 46204

Search ME !

Age: 4th grade and above

Objective:

*to search one's own experience for folklore as a first step in truly understanding the nature of folklore materials

Things needed: pencil and paper, attached form, or a form of the teacher's devising

Time: overnight assignment

Other information: The exercise form on the next page may be adapted by the teacher to suit the age group and/or unit being taught.

Instruction:

*After learning the definition of folklore, students may use this exercise to discover their personal folklore beliefs, habits, and customs.

*After completing their exercise forms, students should be encouraged to share the information they have "collected" from themselves with the whole class.

Search ME! Form

1. Name, address, age:

2. My nicknames:
 - a. Now, among my friends:
 - b. Now, among my family:
 - c. When I was younger:
3. Things I do for good luck:

4. The last joke I heard and/or told someone was:

5. Games I play on the playground are:

6. What I eat for Thanksgiving (or Easter/Christmas/Passover) dinner:

7. Who taught me to cook, quilt, sew, fish, hunt, or carve wood, etc. and how long it took:

8. The first song that I remember my grandmother, mother, father, or other family member singing to me:

Folklore Scavenger Hunt

Age: Could be adapted to any age group, but best for 4th grade or above.

Objectives:

- * to reach beyond one's self and into the family and community for folklore materials
- * to begin forming an awareness that folklore is all around us
- * to foster good habits of collecting folklore materials

Things needed: exercise form provided, or one of teacher's own devising; writing implements

Time: At least one overnight, perhaps more, to provide interaction with as many people as possible.

Instructions:

* This exercise would be used following units on Defining Folklore and Identifying Genres. Students should use a form provided, and find an example of each item listed.

* Children should be encouraged to involve schoolmates, siblings, and parents and other family members, as well as neighbors, club leaders, etc. Information may be gathered over the phone, although face-to-face communication should be encouraged.

* The teacher should go over each question with students beforehand to allow for questions and discussion of what is expected. The teacher may wish to add more items, or change any items to make them more relevant to the community, age group, or lesson plan.

* The teacher should consult one of the collection guides listed in the Key Works of this essay before the assignment is given.

* The teacher may wish to encourage students to use a cassette tape recorder to collect these items.

Folklore Scavenger Hunt Form

1. Collect either a jump-rope rhyme or a "counting out" rhyme.
Write down the words here, just as you heard them:

Who did you collect this from?

Name

Address

Age

Where did you collect it?

2. Collect a belief or saying about the weather:

Who did you collect this from?

name

Address

Age

Where did you collect it?

3. Find a folk craft item or a homemade toy. Draw it here, and give the size of the real item:

Where did you find the folk craft item or toy?

Who does it belong to and how was it made?

4. Collect a folk song, a lullaby, or a funny take-off on a serious song. Write one verse here:

Who did you collect this form?

Name

Address

Age

Where did they learn it?

5. Collect a joke or riddle. Write it here just as you heard it:

Who did you hear it from?

Name

Address

Age

Where did they learn it?

A Glossary of Folklife Terms

Culture: Everyday life and patterns of learned behavior within a particular group.

Documentation: Saving information in such a way that it is available to other researchers.

Fieldwork: The use of a tape recorder, camera, note taking and sketching to describe the folklore of a group of people.

Folklife: All of the living traditions of a group of people. These include traditional materials such as prepared foods, crafts, art, dress and architecture, beliefs, music, narratives (stories), dance, occupational skills and games.

Folklore: Though usually the same as folklife, it sometimes refers only to the spoken and written word.

Folklorist: One who collects and studies folklore and folklife.

Folk art: Art that results from a skill that is passed on from one person to another in a traditional way. The art that results has special meaning within a particular ethnic, regional, religious, occupational, or social group.

Folk artist: An artist who has learned his or her skill from another person through observing them, listening to them, and being taught by them.

Foodways: The term used to describe all of the traditional activities, beliefs, and behaviors associated with the food in our daily lives. In addition to food folklore, foodways include the traditions associated with growing, gathering, marketing, processing, preparing, preserving, serving, and eating food.

Interview: A structured conversation which seeks facts or information.

Oral history: A body of knowledge about a group's or individual's past and present culture obtained through interviewing and other fieldwork techniques.

Traditions: Knowledge, customs, beliefs, or practices that are passed on from one generation to another.

Selected Annotated Bibliography

Urban Legends

Brunvand, Jan Harold. The Choking Doberman. New York.: Norton, 1984.

----- . The Vanishing Hitchhiker: America Urban Legends and their Meanings. New York.: Norton, 1981.
Essentially the same approach as Doberman.

Dorson, Richard M. Land of the Millrats: Urban Folklore in Indiana's Calumet Region. Cambridge, Mass.: Harvard University Press, 1981.

Shows the rich and varied folklore that exists in a heavily industrialized region of the U.S.

Meteorology

Lee, Albert. Weather Wisdom. Garden City, N.Y.: Doubleday & Company, Inc., 1976.

In this book the author presents traditional weather beliefs and explains how they work. He believes in the validity of many short term predictions but not in long-term predictors (how severe the coming winter will be, for instance). There are separate chapters on using animals and plants, the sky, clouds, wind, and night signs to predict the weather.

Davis, Hubert. A January Fog Will Freeze a Hog: And Other Weather Folklore. N.Y.: Crown Publishers, Inc., 1977.

On each page of this book there is a traditional weather proverb and an illustration for it. In the back of the book the author explains why the proverb works. This book is well-suited for elementary students.

Medicine

Aikman. Lonelle. Nature's healing Art: From Folk Medicine to Modern Drugs. Washington, D.C.: National Geographic Society, 1977.

This book traces the development of modern medicine from traditional treatments. The author explains how recent medical discoveries have verified the efficacy of traditional medicine and how pharmaceutical companies are researching traditional herbs, hoping to find new medicines. The current use of traditional medicine is examined, both in the United States and overseas.

Bailey, D. "Plants and Medicinal Chemistry," Education in Chemistry, 14:4 (July, 1977), 114-16.

This article shows how plants that have been used in folk medicine for many centuries are guiding scientists in the design and preparation of new and potent drugs.

Technology

Roberts, Warren E. "Folk Crafts," in Richard M. Dorson, ed., Folklore and Folklife. Chicago and London: The University of Chicago Press, 1972, 233-52.

In this article the author explains what folk crafts are and their role in traditional communities. He briefly describes the traditional crafts of America, organized by the material used. The effect of modernization is also described.

Roberts, Warren E. "Folk Architecture," in Richard M. Dorson, ed., Folklore and Folklife, 281-93.

In this article the author explains what folk architecture is and how it differs from elite and popular architecture. He then describes the development of folk architecture study in Europe and the lack of research to date in America. He describes American folk architecture, concentrating on houses and picking out for special comment frame house types in the northeastern United States and log houses in the Midwest.

Mathematics

Maier, Eugene. "Folk Math," Instructor, 86:6 (February, 1977), 84-92.

The author defines folk math as the kind of math that people do in everyday situation. He argues for the need to teach folk math techniques in the schools. Folk math is characterized by solving problems where the data is not clearly defined, using approximation, and using mental arithmetic.

Family Folklore

Cutting-Baker, Holly, et al. Family Folklore. Washington, D.C.: Smithsonian institution, 1976. (paperback)

A short (approximately 50 pages) general introduction to the major forms of family folklore, plus an interview guide which is also distributed as a separate publication by the U.S. Government Printing Office.

Domestic Folklife

Arnold, Eleanor, ed. Memories of Hoosier Homemakers: Volume 1, Feeding Our Families (1983), Volume 2, Party Lines, Pumps and Privies (1984). Indiana Extension Homemakers Association. (Paperback).

These books, part of a series resulting from an oral history project of the Association called Hoosier homemakers "Through The Years", are available from local home extension agents. They are excellent compilations of Indiana materials organized by topic: foodways in terms of, for example, gardening and community gatherings, and new technologies in perspective, for example, "Cellars, Iceboxes and Frigidaires" and "Windmills, Delco and REMC." Beautiful use of edited oral history materials in conjunction with photographs.

Wigginton, Eliot, ed. The Foxfire Books. Volumes 1-8. Garden City NY: Anchor Press/Doubleday, 1975-1984.

This wide-ranging collection of traditional folklore and folklife was transcribed and compiled by high school students interviewing parents, grandparents, and other townspeople in Georgia.

Zeitlin, Steven J., Amy J. Kotkin, and Holly Cutting Baker. A Celebration of American Family Folklore. N.Y.: Pantheon Books, 1982.

This collection of stories, traditions, food customs, and photographs provides an invaluable introduction to family folklore.

MacDonald, Margaret Read. The Storyteller's Sourcebook: A Subject, Title, and Motif Index to Folklore Collections for Children. Detroit: Neal-Shuman, Inc., and Gale Research, 1982.

This good resource for folktales and other folk narratives is arranged in a manner similar to the Motif Index of Folk Literature used by folklorists. This book does not contain stories, but it tells the user where to find them.

Knapp, Mary and Herbert. One Potato, Two Potato; the Secret Education of American Children. N.Y.: W.W. Norton, 1976.

The Knapps have collected and analyzed (with extensive historical reference) children's folklore, usefully categorizing it by contemporary psychological function within a children's cultural context.

American Folklife Center. Folklife and Fieldwork: A Layman's Introduction to Field Techniques. Washington, D.C.: American Folklife Center, 1979. (Available at a nominal cost from the American Folklife Center, Library of Congress, Washington, D.C. 20540.)

This basic guide to fieldwork is a good introduction to the subject of collecting folklore. Brief and has good illustrations.

Belanus, Betty. "Identifying Folklore in Your Local Community," Indiana History Bulletin, November, 1982. (Available for 50 cents from the Indiana Historical Bureau, 140 North Senate, Indianapolis, In 46204).

Short introduction to identifying folklore on the local level.

Ives, Edward D. The Tape Recorded Interview: A Manual for Fieldworkers in Folklore and Oral History. Knoxville: University of Tennessee Press, 1980.

A slightly more detailed fieldwork manual, again with many practical suggestions for finding folklore, and keeping it on permanent record once you have found it.

Brunvand, Jan. The Study of American Folklore: An Introduction, second edition. New York: W.W. Norton, 1978.

The most widely-used college folklore textbook; organized by genre, or kind of folklore, under the basic categories of verbal folklore (narratives, proverbs and riddles, songs, etc.), and material folk traditions (architecture, food, costume, etc.). Useful bibliography at the end of each chapter, as well as a good introduction to folklore in Chapter 1.

Lindahl, Carl, et al. A Basic Guide to Fieldwork for Beginning Folklore Students. Bloomington: Indiana University Folklore Publications Group, Vol. 7, 1979.

A fieldwork manual designed for college students; like Brunvand's text, it is organized largely by kinds of folklore; it also contains specific instructions on carrying out a field project.

Dorson, Richard, ed. Handbook of American Folklore. Bloomington: Indiana University Press, 1983.

A collection of introductory essays by various authors on virtually every aspect of folklore. Good background reading for the teacher.

Excerpted from Folklore in the Classroom, an educational project sponsored by the Indiana Historical Bureau, State of Indiana, and the Indiana Historical

**FOR
KIDS
ONLY**



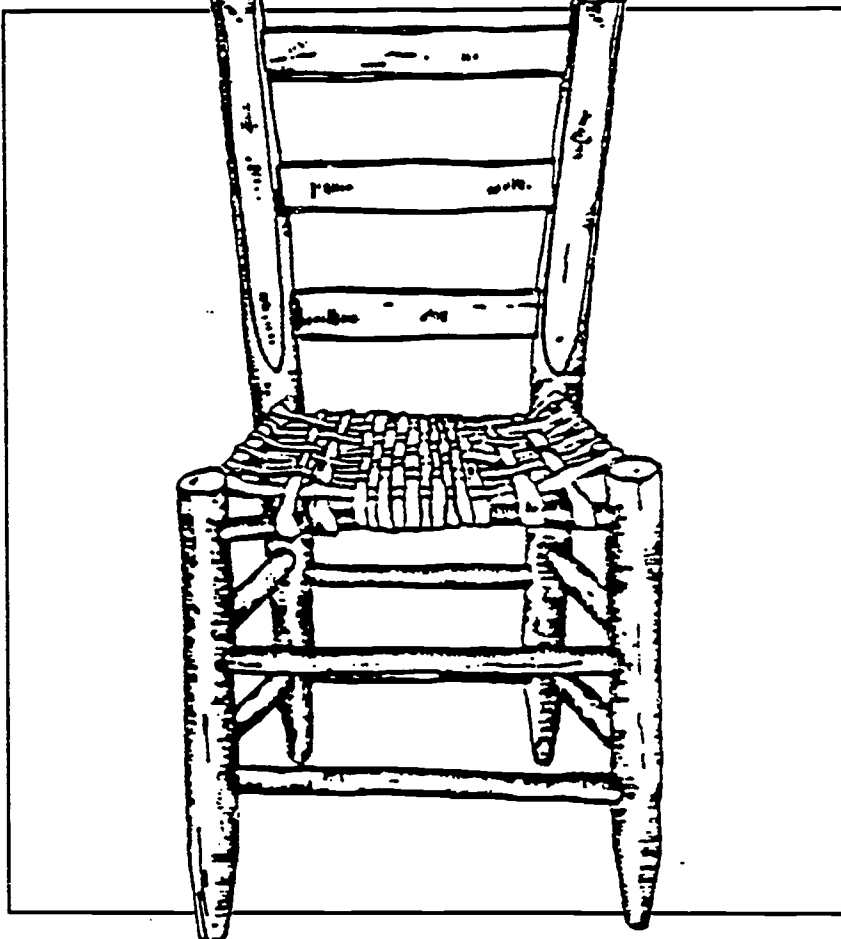
The Slat Back Chair

The early settlers in Kentucky had very little furniture. The few pieces they owned were usually handmade from trees that surrounded their log houses.

Most families had beds, chests, tables and slat back chairs. They were called slat back because there were two or three wooden slats across the back of the chair. The seats were usually woven with strips of bark from the tree that was used to make the chair.

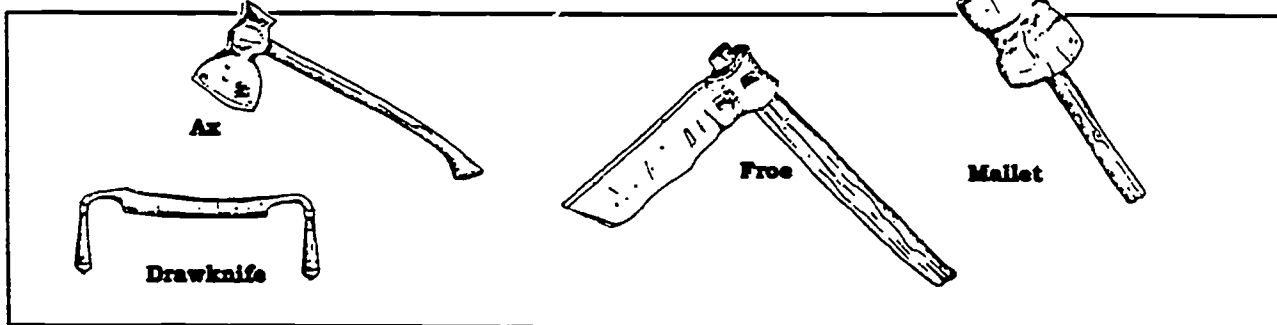
Simple woodworking tools were needed to make chairs. An ax was used to cut down the tree. Strips of bark were peeled off the tree with a drawknife. The wood was split into workable pieces by using a froe and a mallet to make the slats and chair legs.

The chair pieces were smoothed and shaped with a drawknife. If the chairmaker measured and planned each



piece with great care, nails and glue were not needed. The pieces fit snugly and made a sturdy chair that would last for years and years.

Illustrations from KENTUCKY'S AGE OF WOOD by Kenneth Clarke and Ira Kohn, published by The University Press of Kentucky. © 1976, reprinted by permission.



The Kentucky Museum

Western Kentucky University

Bowling Green, Kentucky

'Barkin' A Chair'

The seats of slat back chairs were often woven of tree bark. The bark was stripped from a tree in the spring when it would come off easily. Hickory tree bark was used most often.

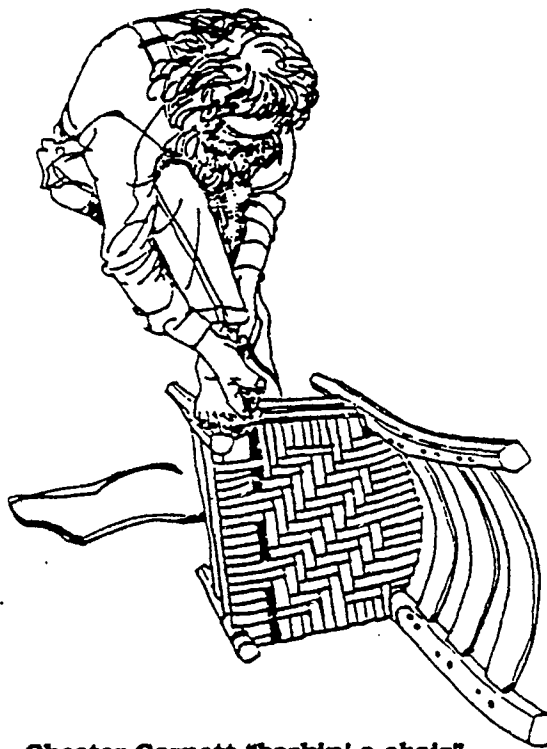
Long strips of bark were wound into coils to be woven into a chair seat. The first pieces were stretched from the front of the chair to the back. These were called the warp.

Then it was time to weave. The strips used in weaving were called the woof. The man in the drawing is weaving the warp with a woof.

Chester Cornett, a Kentucky chairmaker, made many chairs and wove hickory bark seats for each of them.

• • • • •

Look at the drawing below and see if you can figure out how to weave a chair seat. Cut pieces of paper into one-half inch strips and practice the Herringbone Pattern. After you learn to do the pattern of over two and under two pieces of warp, try it with over three and under three.



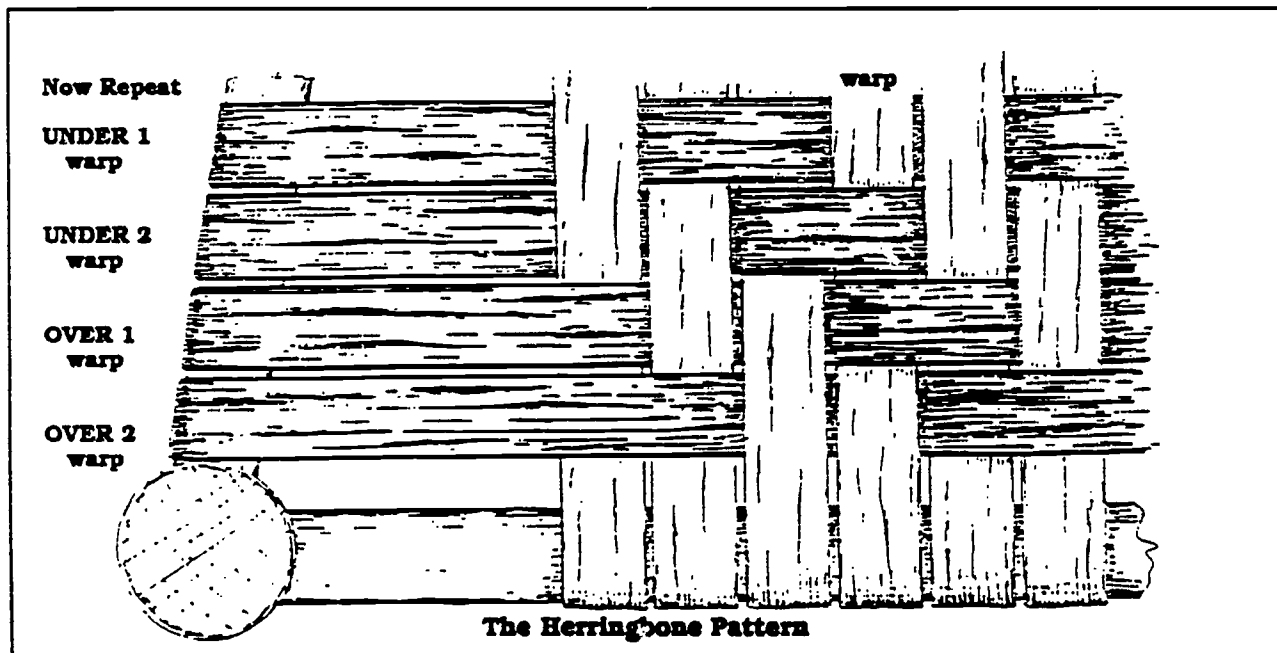
Chester Cornett "barkin' a chair"

SPECIAL CITATION

You can read about Chester Cornett in *THE HANDMADE OBJECT AND ITS MAKER* by Michael Owen Jones. The Kentucky Library TT 194 J66.

Illustration from *THE HAND MADE OBJECT AND ITS MAKER* by Michael Owen Jones, published by the University of California Press, Los Angeles. Copyright 1975, reprinted by permission.

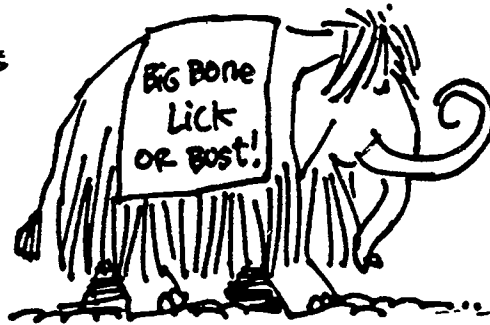
Illustrations from *KENTUCKY'S AGE OF WOOD* by Kenneth Clarke and Ira Kohn, published by The University Press of Kentucky. Copyright 1976, reprinted by permission.



Environment



Big Bone Lick was
named owing to the
number of mammoth
bones found there!



ENVIRONMENTAL HISTORY OF KENTUCKY

Contributed by Kentucky State Nature Preserves Commission

Our state was a vast unspoiled wilderness when explored by Simon Kenton and Daniel Boone. Forests clothed nearly 23 million acres and contained some of the most luxuriant hardwoods stands in North America. Tall-grass covered nearly three million acres in an arc from Bowling Green to Hopkinsville to Paducah. Tens of thousands of miles of rivers and streams, and numerous sinkhole ponds and floodplain lakes provided a rich and varied aquatic habitat. Thousands of caves and untold miles of underground passages added to the rich tapestry of Kentucky. Additionally, nearly 1.6 million acres of wetlands completed the mosaic of landscapes that greeted settlers.

Today, Kentucky is home to more than 3.7 million people, and homes, farms, towns, surface mines, and reservoirs have been carved out of the wilderness. Less than 1,000 of the original 23 million acres of hardwood forests have been left uncut, and total forest coverage has shrunk to half of the original extent. Less than 200 of our three million acres of prairie remain. Eighty percent of the Commonwealth's wetlands have been destroyed, and rarely can you visit a cave without seeing graffiti or trash. Not one acre of the original bluegrass, which once nourished herds of bison and elk, has been preserved in its original state.

These changes were inevitable. They were not done to harm Kentucky's native plants and animals. These changes are the cost of people attempting to make livings and raise a families in a wild, new land. It is no wonder that the herds of bison that made the ground quake, the flocks of Passenger Pigeons and Carolina Parakeets that clouded the sky, and the Harelip Sucks that required crystal clear water to survive are now extinct or extirpated from Kentucky. The human pressures exhibited in our state have been multiplied thousands of times to produce the unprecedented rate of extinction now eroding the biological heritage of planet earth.

Endangered species are those that will probably become extinct unless protected, and threatened species are likely to become endangered in the foreseeable future..

To date, approximately 550 species have been designated as endangered or threatened worldwide. Currently, 36 Kentucky species are classified as endangered and four are threatened. (See page 193.) In addition, one is proposed as endangered and another as threatened, and 95 are under consideration for possible listing under the Endangered Species Act. Reliable estimates indicate that at least 33 animal species that once lived in Kentucky are either lost from our state or extinct.

A look at any roadcut shows how much our state has changed. Limestone rocks underlie much of Kentucky and were formed by the accumulation of the tiny lime-bearing shells of oceanic organisms that lived in shallow seas that flooded our state millions of years ago. Coal, an important mineral in Kentucky, was formed when much of our state was a humid, lush swamp. Kentucky's rock formations provide evidence that the earth and our state have changed much through time.

By looking at pollen deposited in one central Kentucky sinkhole pond, researchers have learned that our climate has changed dramatically over the last 20,000 years. Did you know that about 17,000 years ago, during the first ice age, the scenery of our state was similar to present day Canada? Moose and lynx probably wandered through spruce and northern pine forests. After the glaciers melted northward, Kentucky became much warmer and drier, drier than the recent drought years. The vegetation changed from northern forests to an open woodland dominated by oak and prairie openings. Yes, for a time much of Kentucky looked like the prairie states of Kansas and Iowa. This dry period slowly changed, and our modern mixed oak hardwood forests developed.

Every species adapts to its environment or perishes. Some have very broad tolerances and survive over large areas. Others have very narrow requirements and are restricted to small areas.

The majority of species are rare because humans have drastically altered their environment. Remaining natural lands are being bulldozed, plowed, paved, and permanently flooded daily. As humans continue to alter the world to suit their needs, other species have progressively less room to survive. It is no wonder that many species are rare or have become extinct.

Every species is an encyclopedia of genetic information. We have barely started to unlock the potential benefits of the world's plants and animals. Consider for a moment that only about 35,000 of the earth's 250,000 flowering plant species have been screened for anti-cancer activity. Nearly 25% of all prescription medicines in the United States contain active ingredients originally extracted from plants. With the extinction of every species, we may be recklessly destroying the opportunity to cure diseases like leukemia, heart disease, multiple sclerosis, or AIDS.

The majority of humanity relies on only three plant species (corn, rice and wheat) for their basic nourishment. A total of about 20 species provides the major source of food for all mankind. Scientists estimate there are at least 75,000 edible plant species. Are we shutting the door on the starvation problem by accelerating the extinction of the world's plants and animals?

Wetlands - In Kentucky, approximately one-third of the species monitored by the Kentucky State Nature Preserves Commission, are associated with wetlands. The reason why so many wetland dependent species are rare is that humans have dramatically altered or destroyed much of our nation's wetland resources. These areas, known by such terms as bogs, bottoms, low ground, marshes, swamps, and a host of other local names, were viewed as "wastelands" for most of our nation's history. Federal and state programs were implemented to ditch, drain and convert these areas to "productive land." It is estimated that less than 50% of our wetlands remain in the lower 48 states and only 20% in Kentucky.

Caves and clifflines - Nearly 50% of our state is underlain by soluble limestone containing one of the largest concentrations of caves and karst features in the world.

The animals and plants that live in caves must be adapted to this very special habitat. Many of Kentucky's rarest animals rely on caves during some part of their life. While there are thousands of caves in our state, all too often these very fragile habitats have been heavily visited, vandalized, polluted and trashed to the detriment or loss of cave creatures.

Prairies and glades - When Kentucky was settled by Europeans, there were about three million acres of prairie or open grassland in the state. Historical accounts described Kentucky prairies as treeless barrens with grasses so tall they could conceal a man on horseback. Our prairies were found in an arc running from Elizabethtown south and west through the Bowling Green area and on toward Hopkinsville. Another separate but large prairie was found in the Paducah area. These prairies probably developed when Kentucky's climate was slightly drier than today and were maintained by fire. These fires were deliberately set by native Americans every few years to keep grasses lush and attractive to the tens of thousands of buffalo that roamed our state. They were also important in killing trees that invaded the prairie. Most of Kentucky's prairies have been lost to development or invasion by forests.

Northern habitats - Isolated pockets of northern habitats are found in the state. These unusual habitats harbor a large number of rare and endangered species. Northern habitats are areas where the local climate resembles that of more northern latitudes because of altitude, geological attributes, or physical structure. These areas of cooler temperatures and higher humidities may be extremely localized or fairly extensive. As a result, plants and animals typical of higher latitudes have survived and maintained populations in Kentucky. The largest area where this habitat exists is above 3000 feet in elevation on top of Big Black Mountain in Harlan County. While Big Black Mountain is not very tall in comparison to other mountains, it does have sufficient elevation to maintain a climate and habitat more typical of New England than Kentucky. As a result, this area is the Kentucky stronghold for many northern species.

Rivers and streams - In the more than 80,000 miles of Kentucky streams, a wealth of fishes, mussels, aquatic plants, and numerous other aquatic organisms evolved and flourished. When European settlers crossed Cumberland Gap more than 225 fish and 100 mussel species inhabited Kentucky's streams, a diversity only exceeded by Tennessee and Alabama. In fact, the Ohio and Cumberland river basins are recognized as centers of fish and mussel evolution.

We have dramatically altered our rivers. Streams were impounded, straightened, and polluted as our population and technology grew. Rivers such as the Ohio, Tennessee, Green, and Kentucky have been more thoroughly altered than smaller streams. Few streams can now be considered pristine, and nowhere is it safe to drink water directly from the source. Some streams have been so polluted with harmful chemicals that it is no longer safe to eat fish taken from them. As a result of these changes, many of our native fishes, mussels, crayfishes, and other organisms have been severely decimated and in some cases lost from the state.

Species Presumed Extinct or Extirpated from Kentucky

Kentucky State Nature Preserves Commission
March, 1991

US STATUS		US STATUS	
ANIMALS			
Unionids (Mussels)		Reptiles	
<i>Dromus dromas</i>	LE	<i>Masticophis flagellum flagellum</i>	
Dromedary pearlymussel		Eastern Coachwhip	
<i>Epioblasma arcaeformis</i>	3A	Birds (* extirpated as nesting species)	
Sugarspoon		<i>Anhinga anhinga</i>	
<i>Epioblasma biemarginata</i>	3A	Anhinga	
Angled riffleshell		<i>Aquila chrysaetos *</i>	
<i>Epioblasma flexuosa</i>	3A	Golden Eagle	
Leafshell		<i>Campephilus principalis</i>	LE
<i>Epioblasma florentina florentina</i>	LE	Ivory-billed Woodpecker	
Yellow blossom		<i>Chlidonias niger *</i>	
<i>Epioblasma haysiana</i>	3A	Black Tern	
Acornshell		<i>Conuropsis carolinensis</i>	
<i>Epioblasma lewisii</i>	3A	Carolina Parakeet	
Forkshell		<i>Ectopistes migratorius</i>	
<i>Epioblasma obliquata perobliqua</i>	LE	Passenger Pigeon	
White catspaw		<i>Elanoides forficatus forficatus</i>	
<i>Epioblasma personata</i>	3A	American Swallow-tailed Kite	
Round combshell		<i>Falco peregrinus *</i>	LE
<i>Epioblasma propinqua</i>	3A	Peregrine Falcon	
Tennessee riffleshell		<i>Tympanuchus cupido</i>	
<i>Epioblasma sampsonii</i>	3A	Greater Prairie-chicken	
Wabash riffleshell		<i>Vermivora bachmanii</i>	LE
<i>Epioblasma stewardsoni</i>	3A	Bachman's Warbler	
Cumberland leafshell		Mammals	
<i>Epioblasma torulosa torulosa</i>	LE	<i>Bison bison</i>	
Tubercled blossom		Bison	
<i>Pterobasus cicatricosus</i>	LE	<i>Canis lupus</i>	LE
White wartyback		Gray Wolf	
<i>Quadrula tuberosa</i>		<i>Canis rufus</i>	LE
Rough rockshell		Red Wolf	
Fishes		<i>Cervus elaphus</i>	
<i>Lagochila lacera</i>		Elk	
Harelip sucker		<i>Felis concolor cougar</i>	LE
<i>Moxostoma valenciennesi</i>		Eastern Cougar	
Greater redbhorse			

Species Presumed Extinct or Extirpated from Kentucky (March, 1991) (continued)

Key to Status Categories

(US) Endangered Species Act of 1973

For status category definitions see United States Fish and Wildlife Service (1988. The Endangered Species Act of 1973 as amended through the 100th Congress. United States Government Printing Office, Washington, District of Columbia; 1990. Endangered and threatened wildlife and plants; review of plant taxa for listing as endangered or threatened species; notice of review. Federal Register 55:6184-6229).

US statuses were taken from United States Fish and Wildlife Service (1989. Endangered and threatened wildlife and plants; animal notice of review. Federal Register 54:554-579; 1990. Endangered and threatened wildlife and plants. United States Government Printing Office, Washington, District of Columbia).

LE: Listed Endangered
3A: Considered extinct

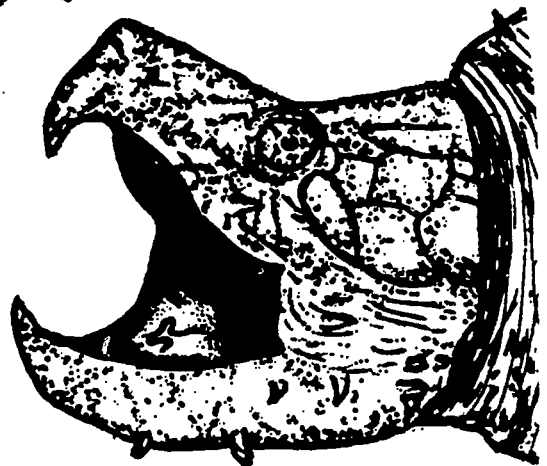


Kentucky's Natural Wonders

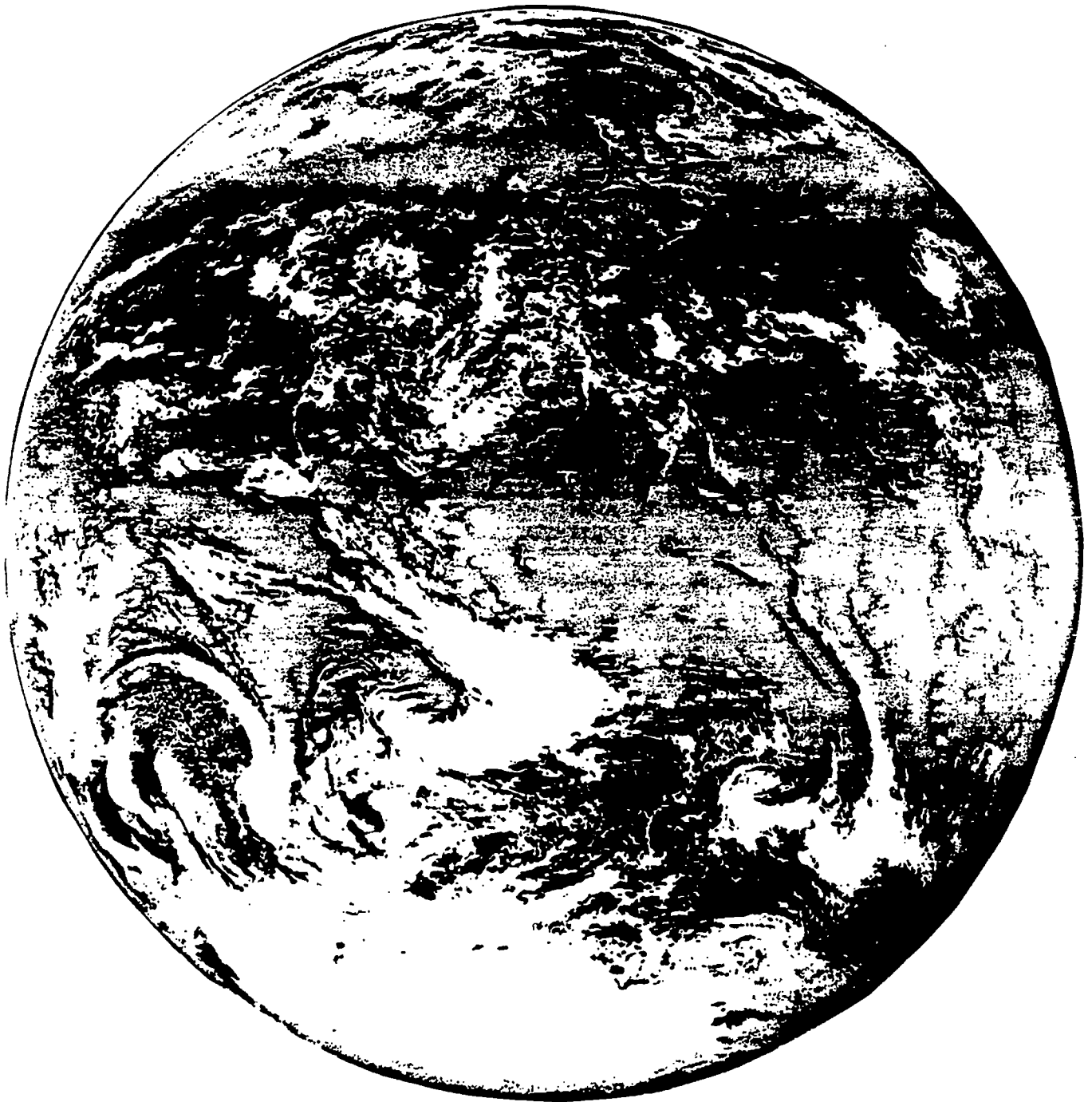
Some Exciting Discoveries of Nature
for
Children of the Bluegrass State



by
Julie Brumback Smither
John MacGregor
Ann Seppenfield



THE PLANET EARTH



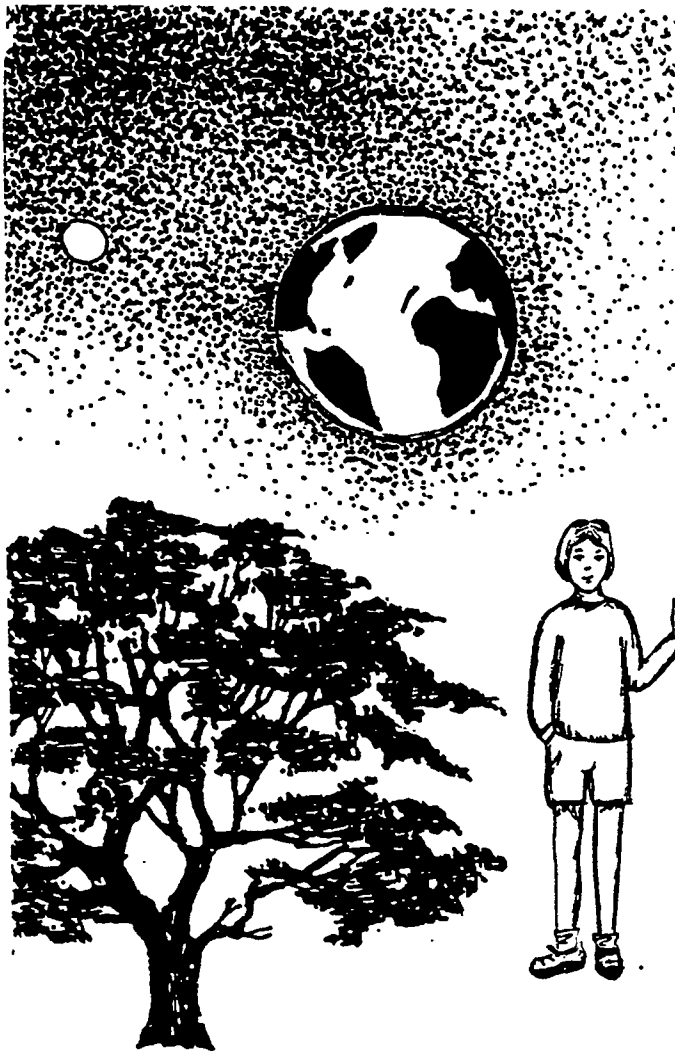
X - You are here.

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202

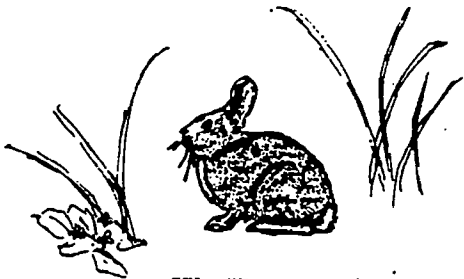
Hey You, *Homo Sapiens*!

Let's talk about you. You are a form of life existing with other lifeforms on a planet called Earth. This planet is one of nine that slowly spins and moves through the quiet darkness of outer space in great circles around the giant star called the sun. Earth has an atmosphere different than other planets: it is not extremely hot like Mercury nor cold like Pluto, and it is not rocky and lifeless like Mars. Earth has just the right temperature and just the right amounts of oxygen and hydrogen and other things to make rivers, forests, oceans, deserts, blue sky, warm summer rains, and frosty snowy winters.



This planet has many lifeforms. There are thousands of different kinds of plants, a lifeform that takes energy from the sun and returns oxygen to the atmosphere, such as tall trees, colorful flowers, grasses, and algae.

There are many other kinds of lifeforms, such as fishes, birds, insects, and reptiles. You are *Homo sapiens*, a kind of mammal. There are many other kinds of mammals; all are warm-blooded and have hair instead of feathers or chitin or scales. Adult female mammals can produce milk to feed their young. Of all the lifeforms on the planet Earth, the dominant one, the most powerful animal, is *Homo sapiens* -- us.



We *Homo sapiens* are the most intelligent lifeform on the planet. We may not have the strength of an elephant, but with our intelligence, we can invent a machine a thousand times stronger than an elephant. We have created machines that can dig huge lakes or lay thousands of miles of pavement on which we drive other machines. We have invented explosives that can blast away mountains. We have built giant flying machines, buildings that reach up into the clouds, dams that stop the flow of great rivers. This planet has never experienced any lifeform with the power of *Homo sapiens*.





Not all of our changes to this planet have been good. When we invented automobiles that burn gasoline, we created a major cause of air pollution. The wastes we dump into rivers and lakes often kill whatever lives there. Sometimes chemicals we use to get rid of insects kill birds, too. Forests and fields disappear as cities and highways appear in their place.

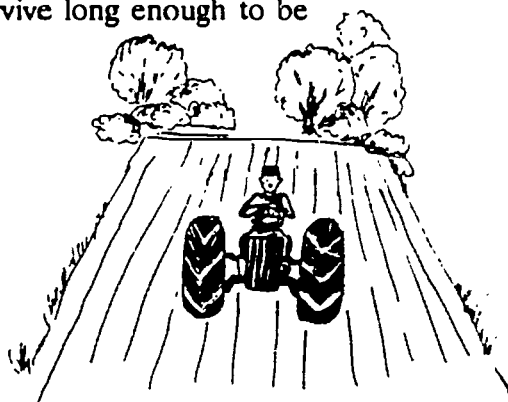
With all of the changes constantly made by *Homo sapiens*, what is happening to the other lifeforms that call the planet Earth their home? A lot of them are not making it. They are just not able to adjust to the changes we are inflicting on them. Many kinds of plants and animals are close to becoming extinct -- disappearing from the earth forever.



How important are these plants and animals? We don't know. You probably think that scientists know about all the plants and animals found on our planet, but that's not true. There are things living in the depths of the ocean that have not been discovered yet. The jungles hide rare plants that we know nothing about. More than half of the medicines we use came from plants -- aspirin came from the willow tree. Yet only a small number of the kinds of plants and animals in the world have been looked into for any medical uses. What may appear to be an unimportant plant or animal may be a cure for cancer. Just in the last few years, important new medical discoveries have been made. A tropical forest plant, the rosy periwinkle, is being used to treat children who have leukemia, a kind of cancer. The saliva of an octopus paralyzes its victim but lets the heart continue to beat normally, which could be very helpful in modern surgery. A sea snake has been discovered that contains an anticoagulant, something that keeps blood from clotting. How many more medical wonders are waiting to be discovered -- if they survive long enough to be discovered?

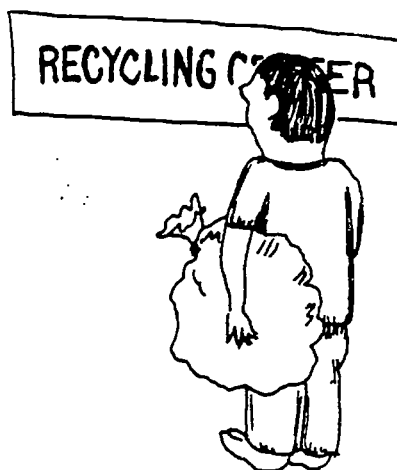


Agricultural scientists use wild plants to create new hybrid crops that are stronger and more productive. A wild wheat from Turkey has been used to create better wheat crops in the U.S. A wild corn from Mexico has been used to develop a new type of corn resistant to a problem disease called leaf-blight.



So you see the importance of **all** the different kinds of plants and animals. But, you say, you're just a kid -- what can you do to help protect all these lifeforms that share the planet Earth with us?

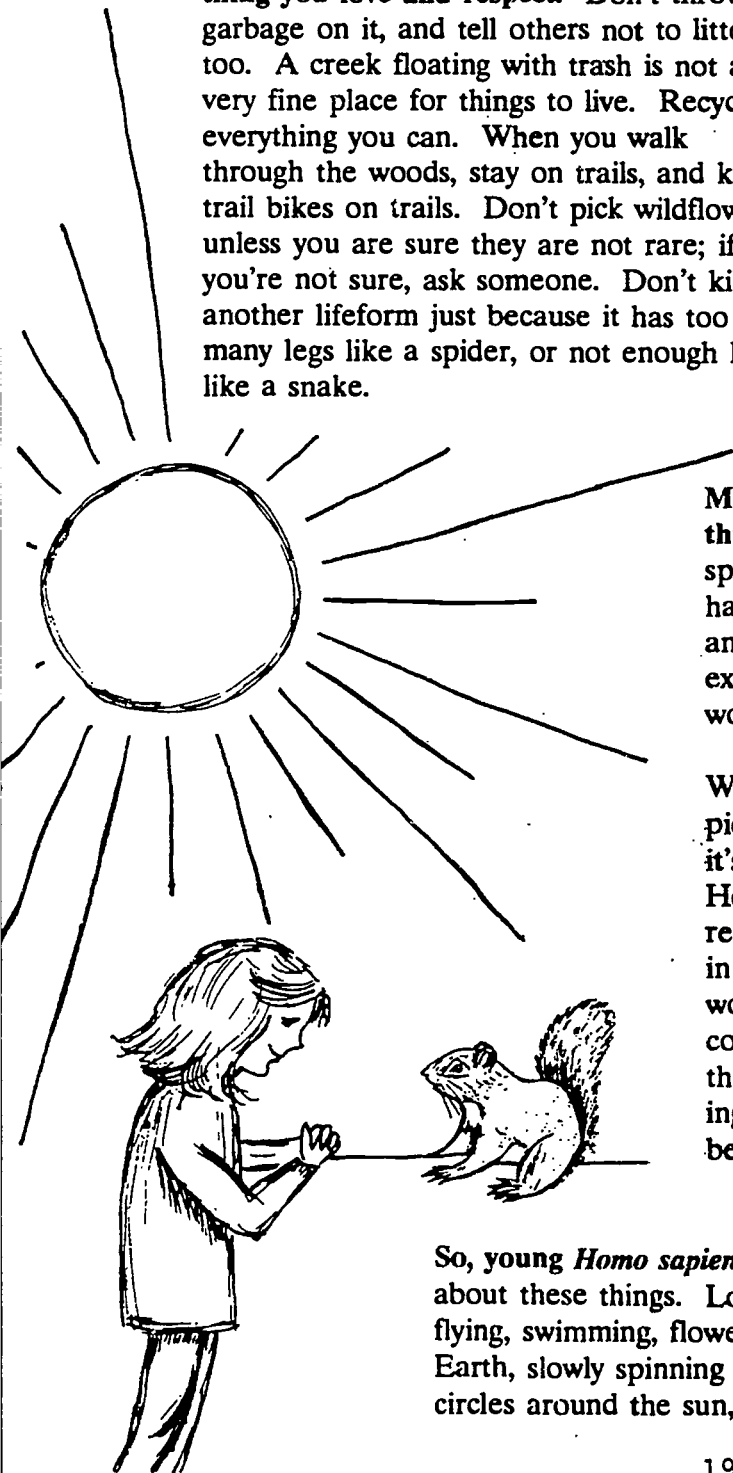
Treat the land as you would treat something you love and respect. Don't throw garbage on it, and tell others not to litter, too. A creek floating with trash is not a very fine place for things to live. Recycle everything you can. When you walk through the woods, stay on trails, and keep trail bikes on trails. Don't pick wildflowers unless you are sure they are not rare; if you're not sure, ask someone. Don't kill another lifeform just because it has too many legs like a spider, or not enough legs like a snake.



Most importantly, learn about the natural things that surround you. Kentucky, that special part of this planet in which you live, has so many different kinds of plants and animals, you could spend your entire life exploring and learning about its natural wonders!

When you wade in a creek, bend down and pick up a shell. Is it a mussel? Look how it's made. What and how does it eat? How does it move around? How does it reproduce? If someday you decided to live in a space station on another planet, wouldn't you want to learn everything you could about the lifeforms that live and grow there? The planet Earth has many interesting and wonderful lifeforms just waiting to be discovered by you.

So, young *Homo sapiens*, the next time you are outdoors, think about these things. Look around you at Earth's other lifeforms--flying, swimming, flowering. We are all together on this planet Earth, slowly spinning through outer space, moving in great circles around the sun, that shines down warmly on our faces.



... AND NOW THEY'RE GONE



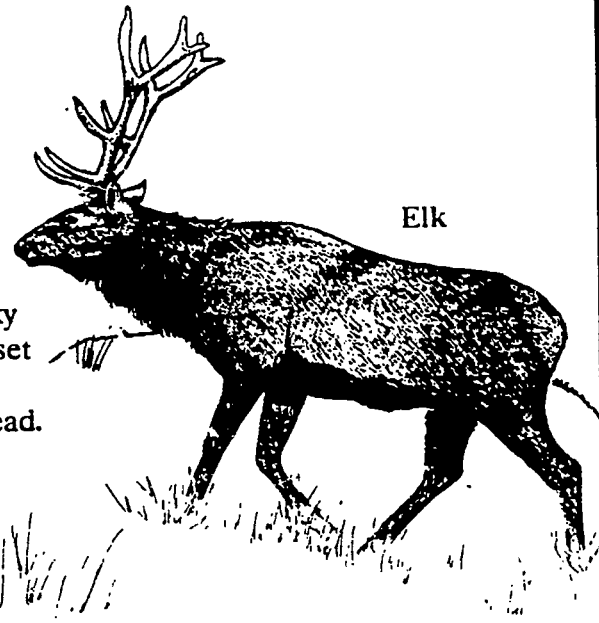
Passenger Pigeon

"In migratin' time, the midday sky would be dark like the sun had set when millions and millions of passenger pigeons passed overhead. They was good eatin'." *The last passenger pigeon died in the Cincinnati Zoo in 1914.*



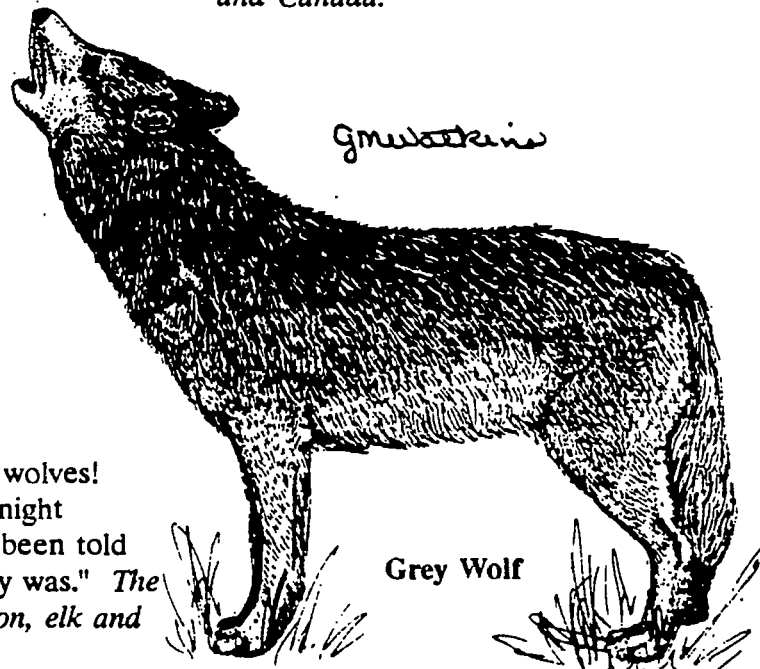
Ivory-billed Woodpecker

"We'd see these big ol' woodpeckers in old river bottom woods. They started disappearin' when most of the land was cleared, 'bout the time of the Civil War." *Nowadays, there may be a few in the big swamps of the south, but they're probably gone from Kentucky forever.*



Elk

"You'd be huntin' and come upon a herd of elk -- now them was big animals! Half again as big as deer! We got lots of meat from 'em." *Today, elk can only be found in the Rocky Mountains of the western U.S. and Canada.*



Gmubackin

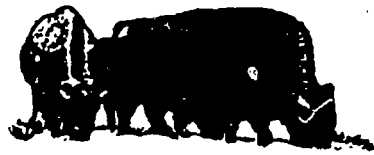
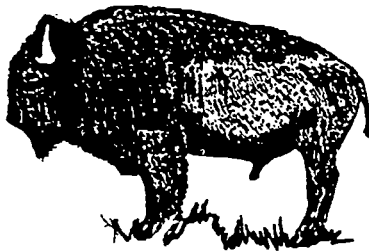
Grey Wolf

"We was skeered to death of wolves! We'd listen to their howls at night and think of the stories we'd been told about how mean and evil they was." *The wolf disappeared when the bison, elk and deer (their prey) disappeared.*

A FRONTIERSMAN TALKS

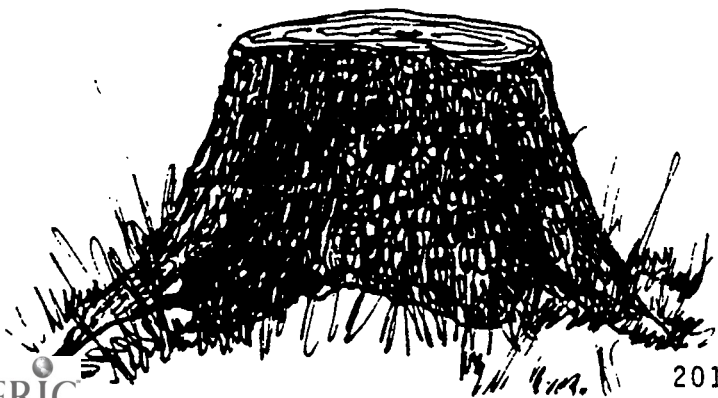
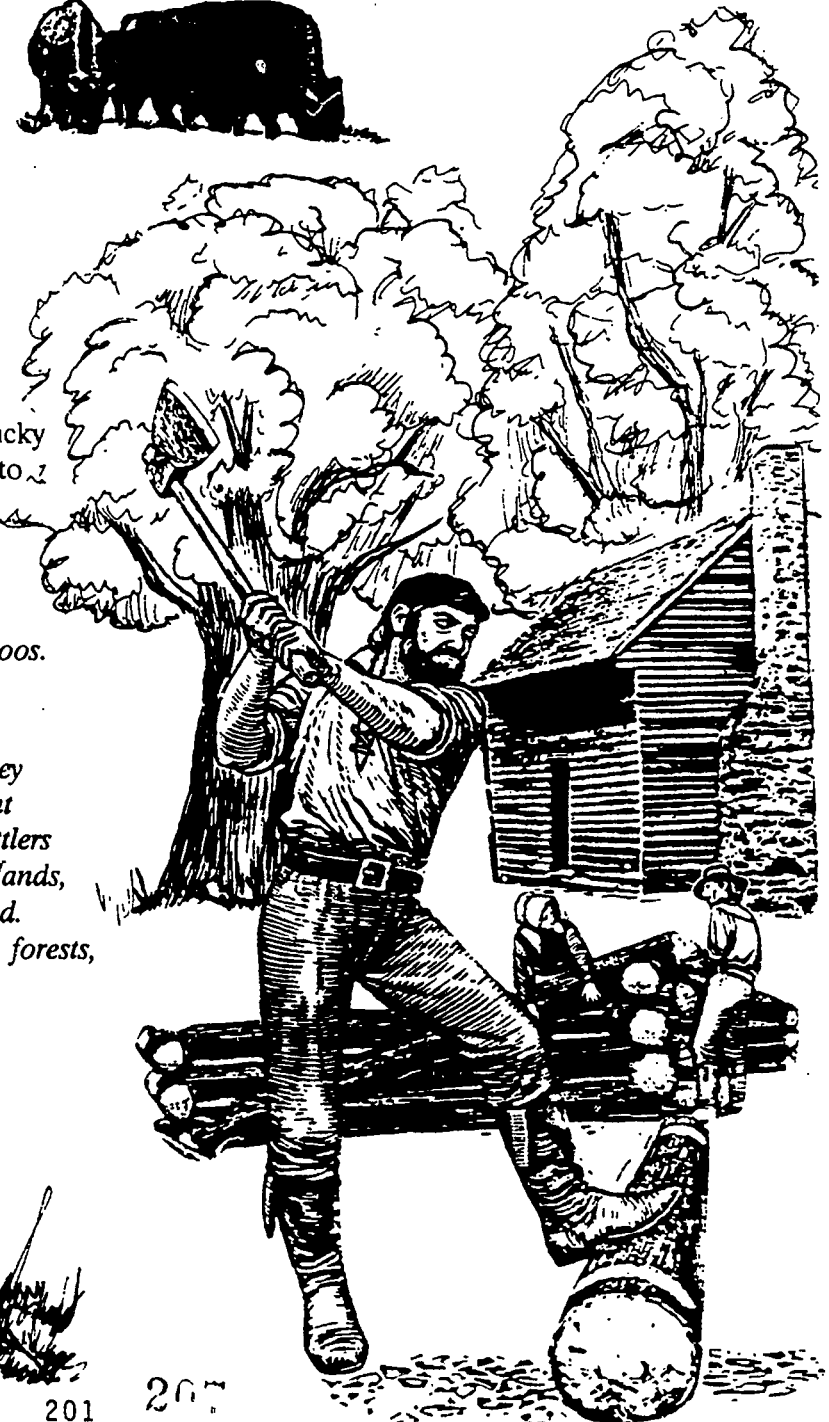


Bison

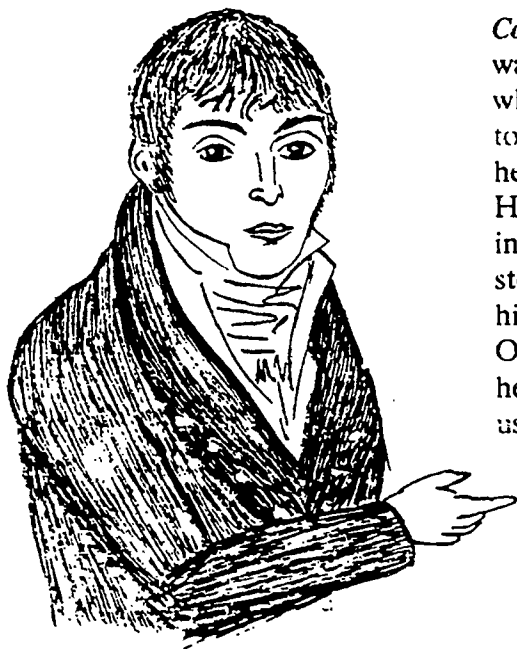


"My friend, Dan'l Boone, told of how he onc't saw 300 buffalo down by the Kentucky River near Boonesboro. They was easy to kill and good eatin', and the hides kept us warm in winter." *Because bison, or buffalo, were not afraid of man, almost all were killed. Now bison can be found in Kentucky only in protected places like zoos.*

When settlers first came to Kentucky, they walked through ancient forests with giant trees reaching 100 feet into the sky. Settlers cut and burned the trees to create farmlands, then the forests were cut to sell the wood. Of the 22 million acres of these ancient forests, only a few hundred acres survive today.

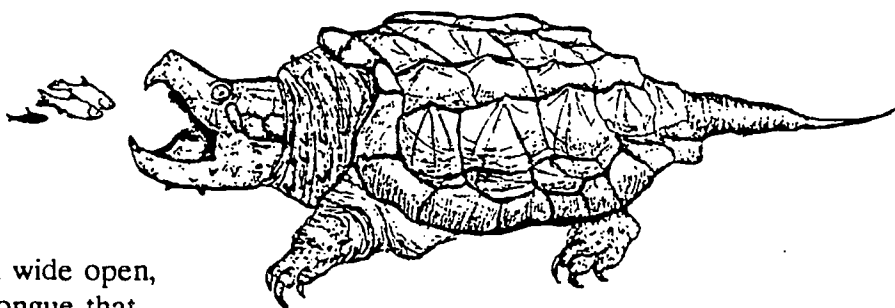


Rafinesque's



Constantine Samuel Rafinesque

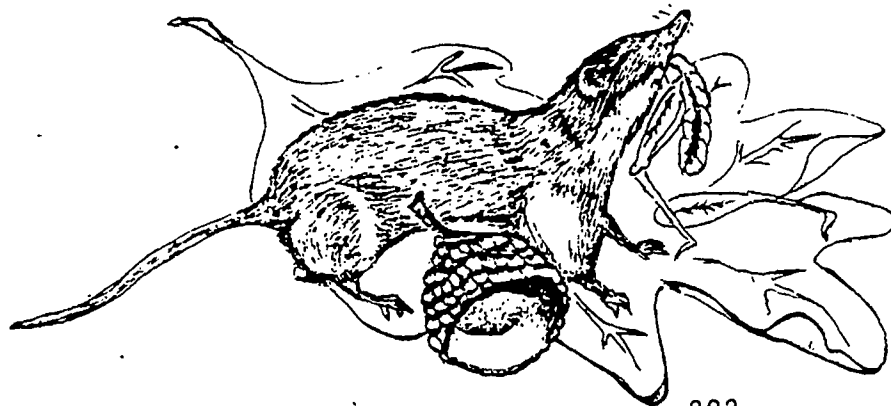
was an outstanding scientist from Europe who came to Kentucky in the early 1800s to see what kinds of new plants and animals he could discover in this new wilderness. He taught at the University of Transylvania in Lexington. There are many interesting stories concerning Rafinesque. One concerns his curse on Transylvania when he left. Once while staying with John James Audubon, he smashed Audubon's favorite violin while using it to kill a bat he wanted to examine.



Alligator Snapping Turtle

-- *Turtles with built-in live bait!*

Sitting very still with its mouth wide open, it fishes for its dinner with a tongue that looks like a worm!

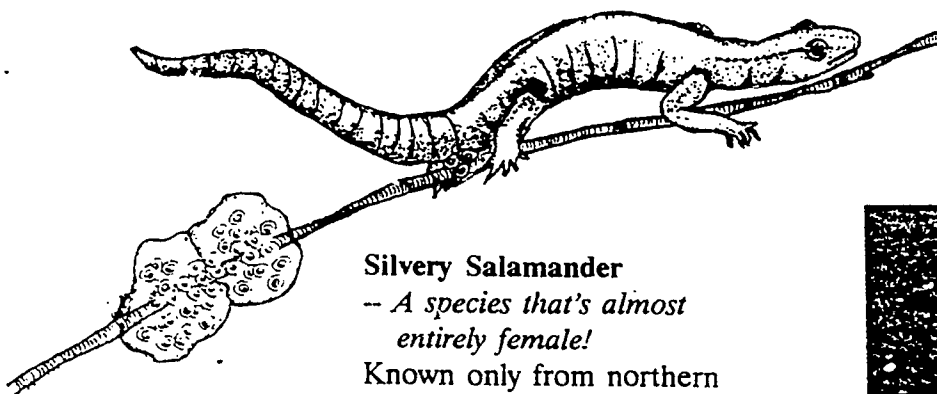


Pygmy Shrews

-- *Ten of them weigh barely one ounce!*

These tiny animals eat their weight in insects every day, such as Japanese beetles, cutworms, and grasshoppers!

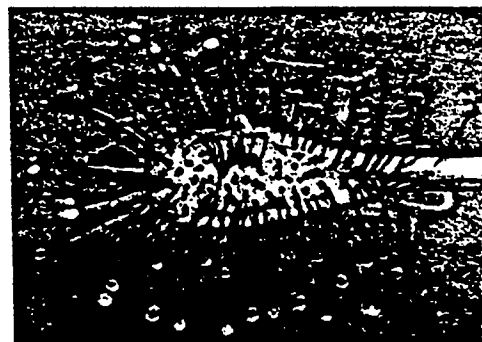
Believe It or Not!



Silvery Salamander

-- *A species that's almost entirely female!*

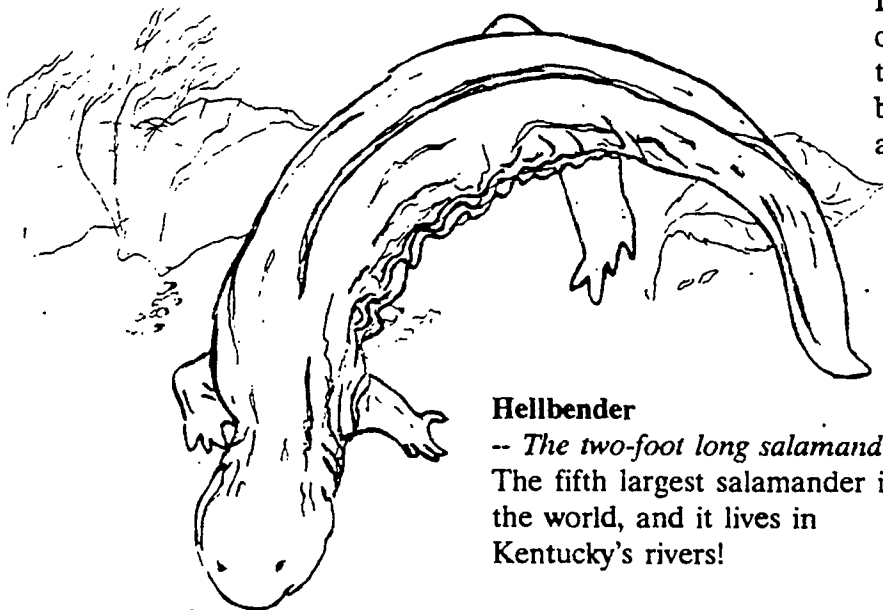
Known only from northern Kentucky, it is almost entirely females, and its eggs hatch only into female babies!



Sundew

-- *A plant that eats insects!*

In Kentucky, this plant is found only in Pulaski County. It appears to be covered with yummy nectar, but insects get stuck and then are digested!



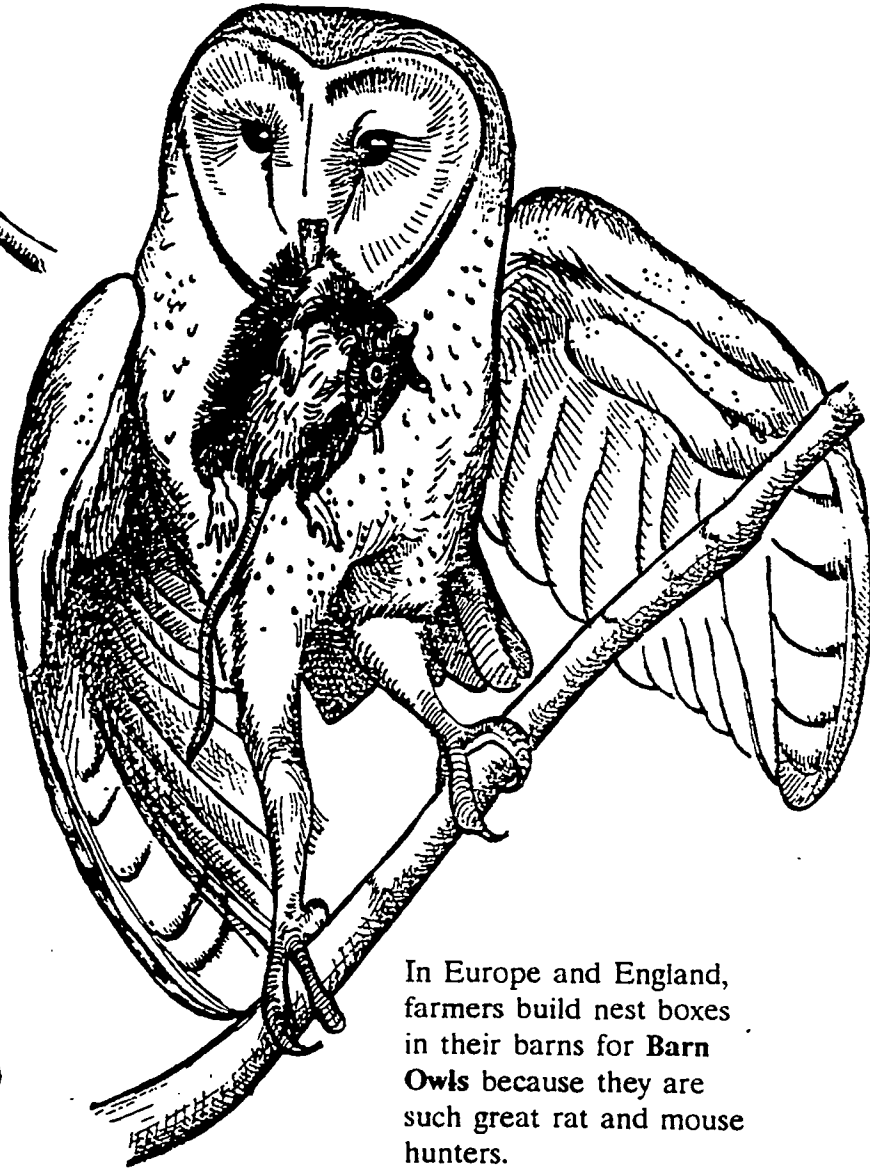
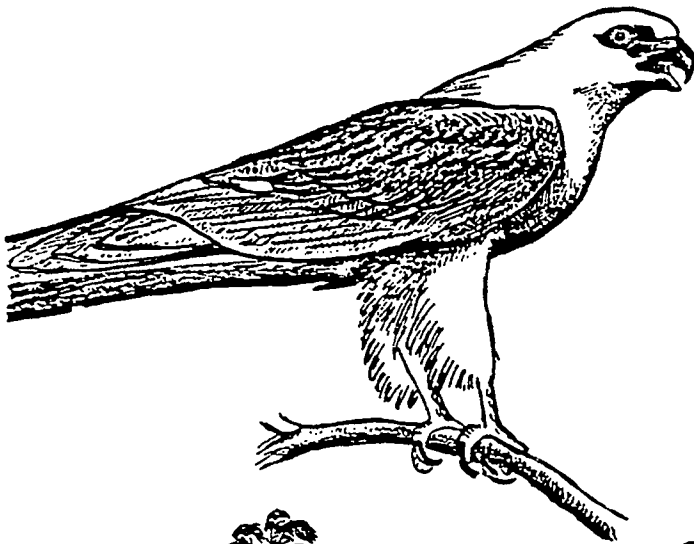
Hellbender

-- *The two-foot long salamander!*

The fifth largest salamander in the world, and it lives in Kentucky's rivers!

S. BRYAN

The **Mississippi Kite** can be seen soaring gracefully through the air in western Kentucky during the summer. It spends winters in the tropics where there are still plenty of insects to eat.



In Europe and England, farmers build nest boxes in their barns for **Barn Owls** because they are such great rat and mouse hunters.

The **Peregrine Falcon** is the fastest bird in the world. It dives at up to 180 miles per hour.



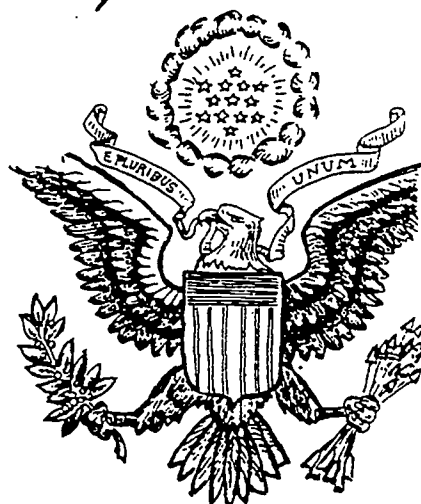
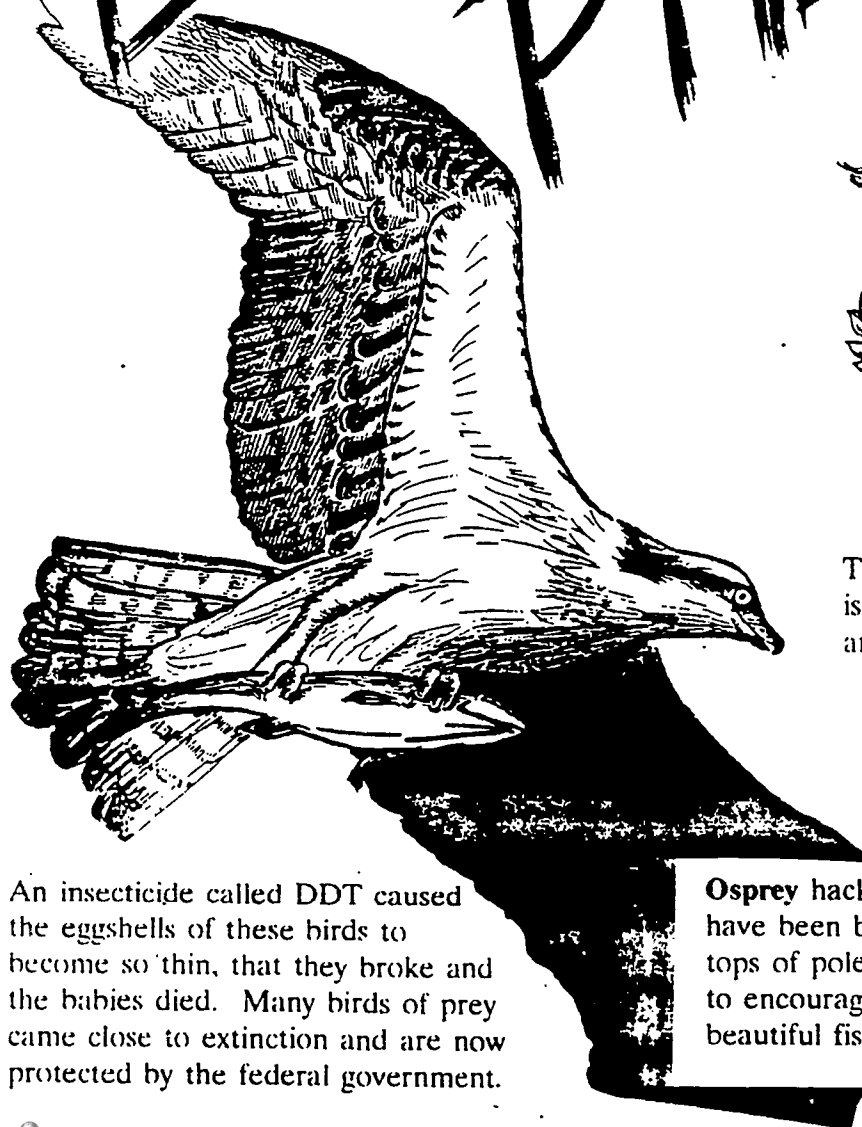
The small **Cooper's Hawk** feeds on larger songbirds like doves and pigeons, relying on quickness and the element of surprise to catch its prey.





Bald Eagles stopped nesting in Kentucky around 1950. Then in 1986, a pair began nesting in western Kentucky.

BIRDS of PREY



The American (or Bald) Eagle is the emblem of the United States and can be found on all U.S. dollars.

A. DiSalvo

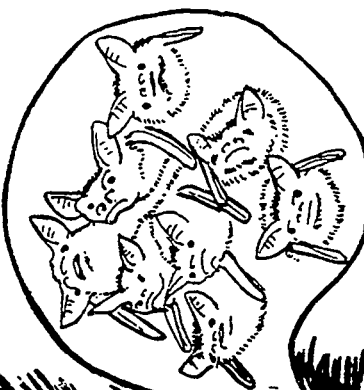
An insecticide called DDT caused the eggshells of these birds to become so thin, that they broke and the babies died. Many birds of prey came close to extinction and are now protected by the federal government.

Osprey hacking (nesting) platforms have been built high in trees and on tops of poles along some Kentucky rivers to encourage the return of these large, beautiful fishing birds.

CAVE

Caves provide shelter for many kinds of bats. Indiana Bats cluster in tight groups to keep warm during hibernation.

Indiana Bats

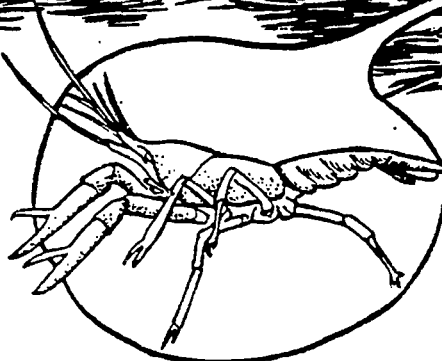


The Eastern Woodrat is not like the rats that get into buildings (those are Norway Rats). They are also called Pack Rats because they bring trinkets back to their nest, often shiny little things like a key or pieces of aluminum foil.

Eastern Woodrat



Cave Crayfish are found in many caves in Kentucky. They have no eyes but find their prey with an excellent sense of smell.



Cave Crayfish

The Virginia Big-Eared Bat certainly does have big ears! And its nose is funny looking, too. Its ears and nose are parts of a special radar system used to find flying insects in total darkness.

CRITTERS

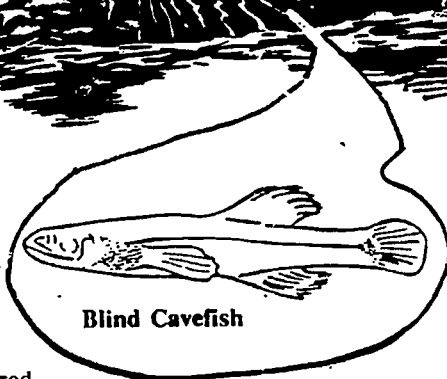
Virginia Big-eared Bat



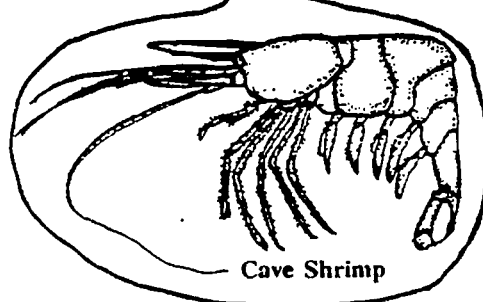
Mammoth Cave is the largest cave system on the planet. Every year visitors from all over the world wander through its winding passages and wonder at its strange formations and creatures.



Like many other cave dwellers, the Blind Cavefish never needs to see, so its eyes have almost disappeared. In the total darkness of cave streams, it senses the slight movement of its prey with special nerves on its skin.



Blind Cavefish



Cave Shrimp

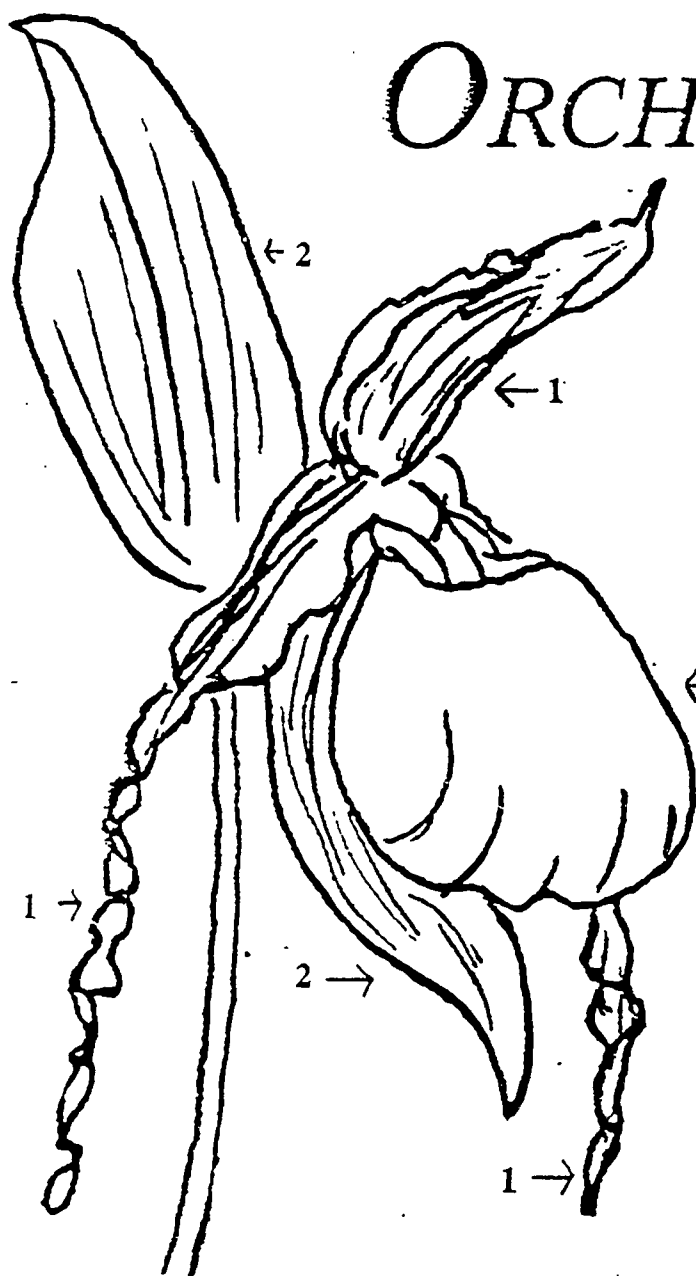
The Kentucky Cave Shrimp is found in the Mammoth Cave system and nowhere else in the world.

A. DiSalvo

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KENTUCKY'S ORCHIDS

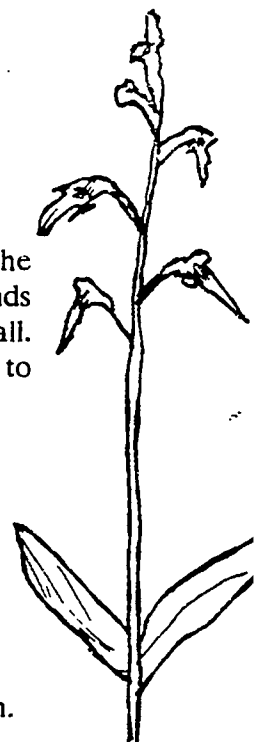


Did you ever give your mother an orchid corsage for Easter or Mother's Day? Kentucky's wild orchids are so beautiful that some people dig them up to plant in their yards or to sell. The orchids on these pages are very rare and should be left alone.

Kentucky's biggest orchid is the **Kentucky Lady's-slipper**, which grows up to three feet tall.

← Color the pouch light yellow. The pouch reminds some people of a moccasin, and it's sometimes called "moccasin flower."

Kentucky's smallest orchid is the **Southern Twayblade**, which stands from three to eight inches tall. Compare one of its tiny flowers to the huge Lady's-slipper!



1 Color the smaller, narrow petals maroon (dark brownish-red).

2 Color these large petals and the stem green.

Kentucky Lady's-slipper

Color the leaves dark green.

Color these tiny flowers and the stem **Southern Twayblad** greenish-purple.

The beautiful **Grass Pink** fools bees! It has no nectar, but to attract bees, it looks like other flowers that do have nectar. Color it violet-red.



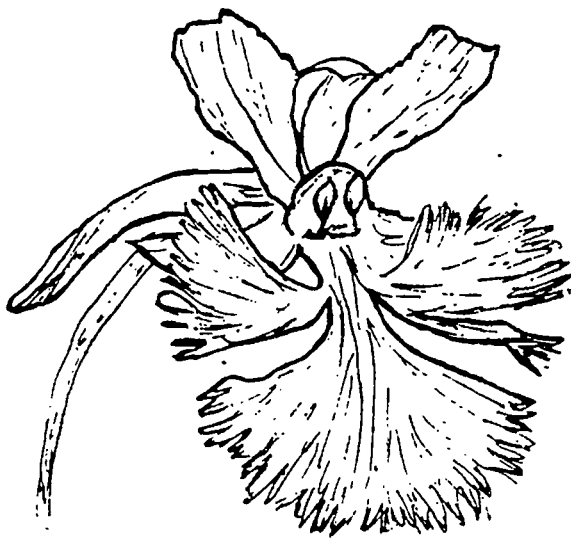
Grass Pink

This part is its "beard." Color it light yellow. The beard glows in the ultraviolet wave length that bees see to attract the bees.

Do all plants have green leaves? Do all plants make chlorophyll? Not this one! The **Coral Root** is saprophytic, which means it has little or no chlorophyll.

Color the flowers orange, brown, and purple.

The **Purple Fringed Orchid** is very beautiful, and very few are known to grow in Kentucky. Color it red-violet.



Color the stem green.

Purple Fringed Orchid

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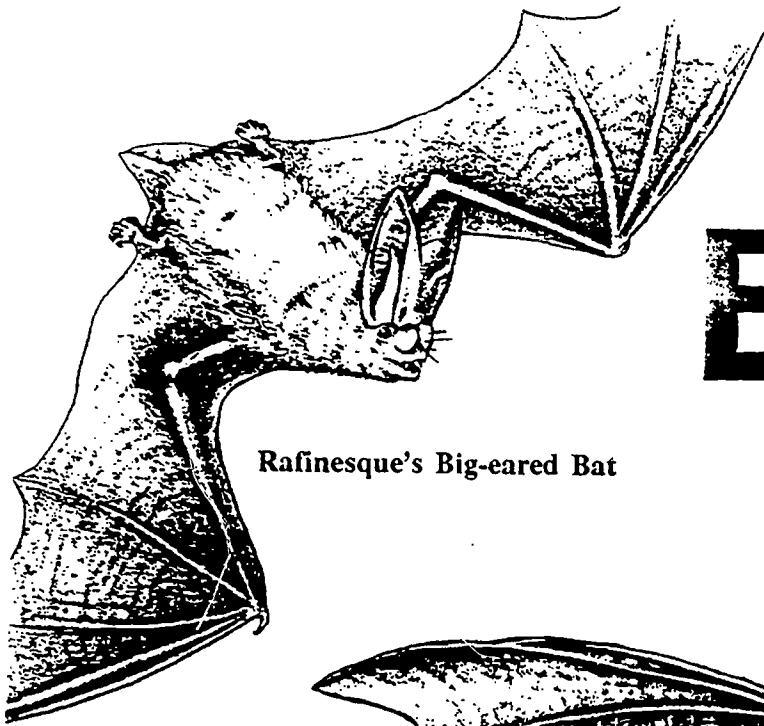


Coral Root

Color the stem brownish-purple.

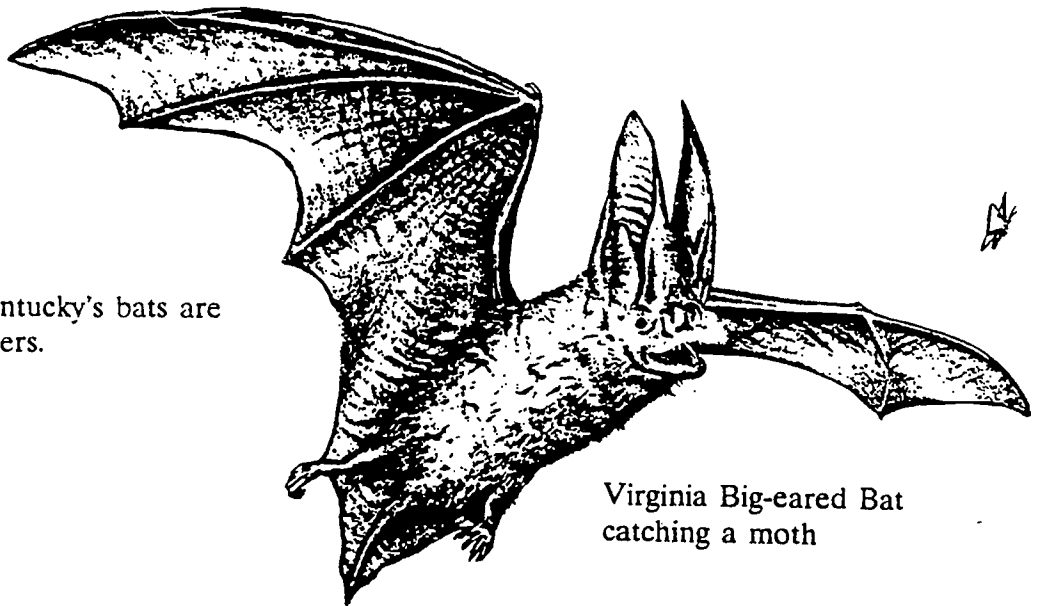
215

BATS



Rafinesque's Big-eared Bat

All of Kentucky's bats are
insect eaters.



Virginia Big-eared Bat
catching a moth

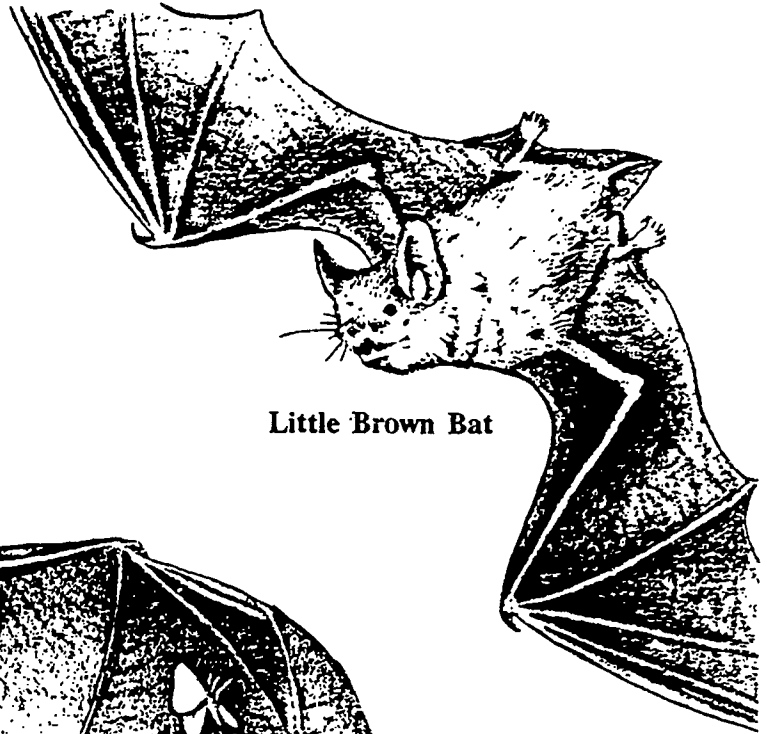


Gray Bat

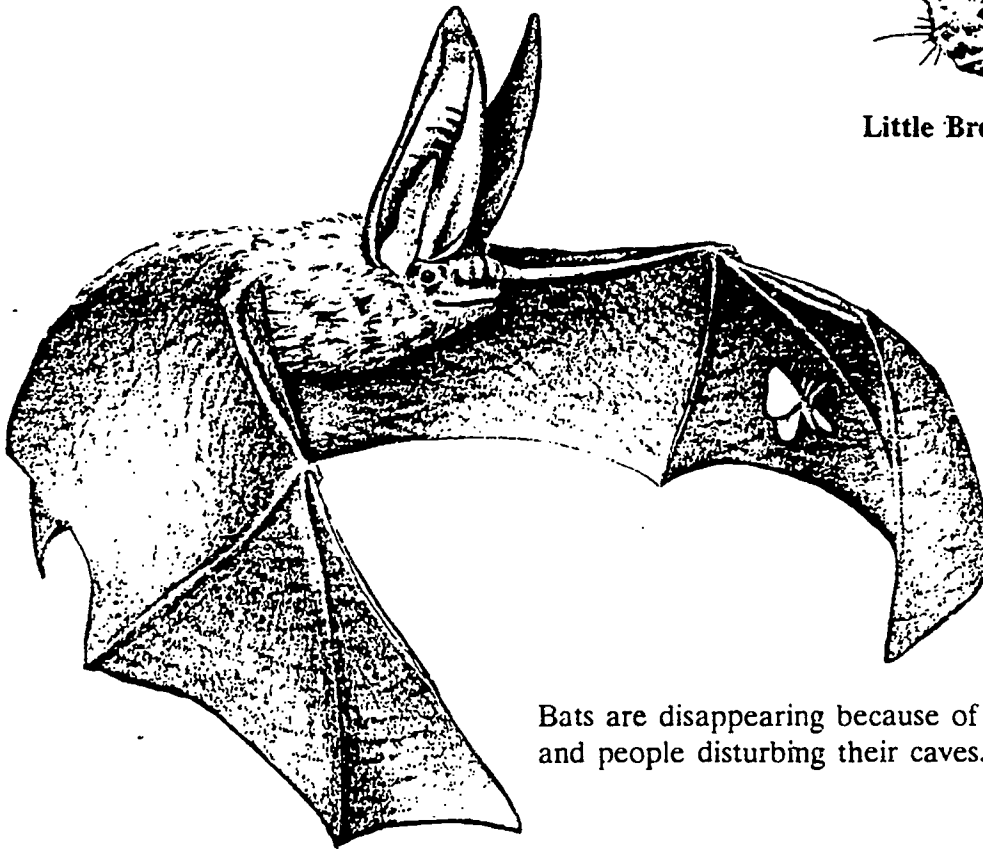


Most people think
bats are horrible
creatures that
probably look like
this.

Bats are not blind, like people think, but they do use their ears more than their eyes. They make high-pitched squeaks that echo back to their sensitive ears. Using this "echolocation," a bat can catch a flying insect in total darkness.



Little Brown Bat

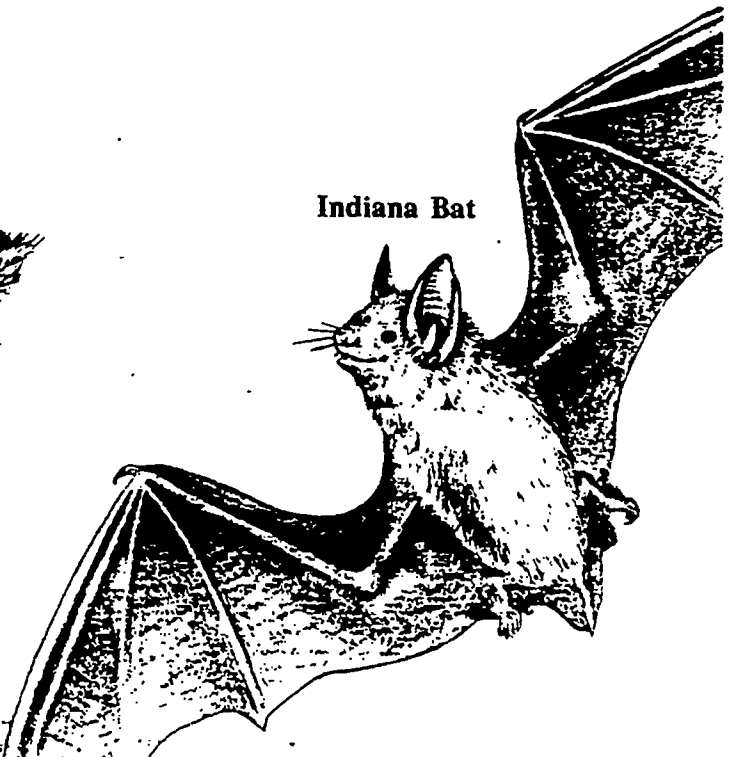


Bats are disappearing because of pesticides and people disturbing their caves.



Bats are actually shy creatures that are very helpful to us. They eat millions and millions of flying insects. Each bat can catch and eat up to 7,000 mosquitoes in one night.

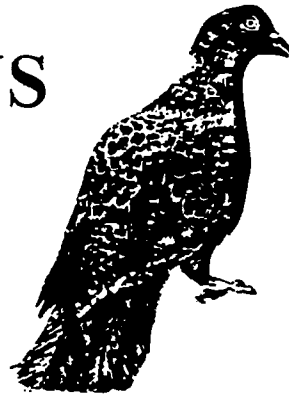
Indiana Bat





NEW KENTUCKIANS

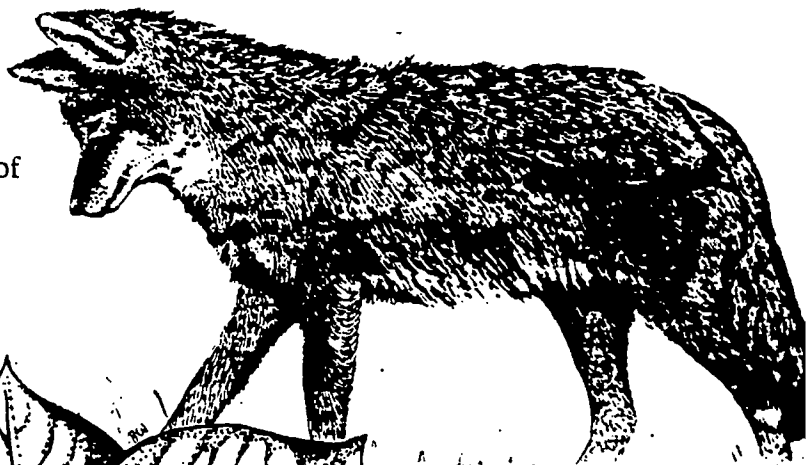
Kentucky has gained a few new residents. Some have wandered here from other states and will probably make Kentucky their new home. Others were brought here from other continents and have multiplied so rapidly that they are pushing out some of Kentucky's natives.



The Rock Dove or Pigeon enjoys city life. They leave their "mark" on statues and buildings.

Kudzu

The Coyote has spread into much of Kentucky over the last ten years replacing the Timber Wolf as a predator of deer and rabbits.

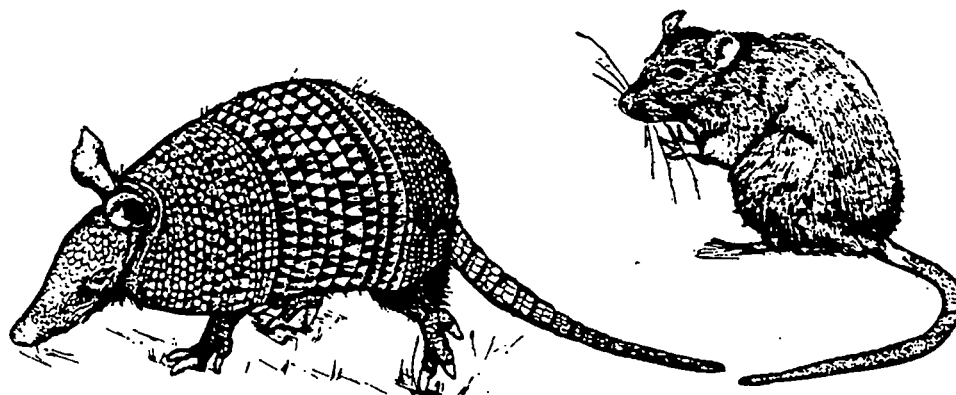




The **European Starling** was brought from Europe for a festival in the 1800s. It has beat out native birds for nesting places and food -- it eats just about anything.



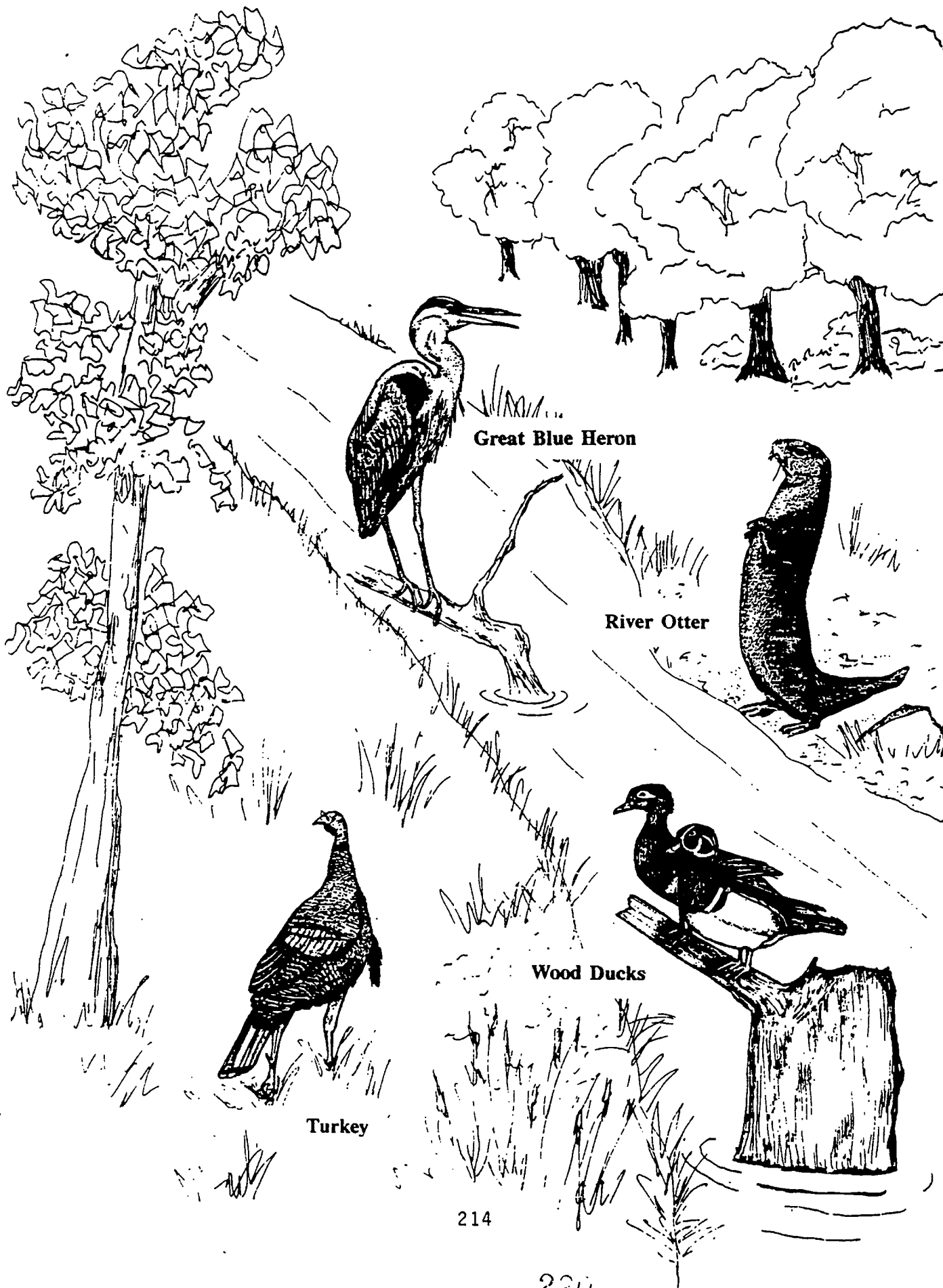
The **Norway Rat**, also not a native American, is the dangerous and destructive rat that gnaws through walls into peoples houses and barns.



Until several years ago, the **Armadillo** was thought of as a resident of Texas and other southern states. Recently some have been seen in western Kentucky, so they must be moving into northern states.

gmw/ckm

Kudzu and **Japanese Honeysuckle** were brought to Kentucky from the Orient around 50 years ago and planted on roadsides for erosion control. They've become terrible pests.



Great Blue Heron

River Otter

Wood Ducks

Turkey

*We're doing
much better now,
thank you.*



Black Bear



S. BRYAN

Several of Kentucky's natives were having a hard time surviving. It's hard to imagine now, but deer had become rare. Then people began realizing that we were in danger of losing some of our wonderful creatures, and steps were taken to protect these animals. Now, they are safe from extinction. . . for the time being. And we can turn our efforts to help some of the other Kentuckians who are not so safe.

gmwackins

White-tailed Deer



245-1

Some Things You Can Do to Help Save Kentucky's Plants and Animals

None of us set out to place wild plants and animals on a fast track headed for extinction. In fact, we would save them if we could. Wouldn't we?

We can. At least we can try. One way is by using less electricity, petroleum products, metals, land, paper and wood. Another is by becoming aware that when you throw away wastes like plastics that won't melt or dissolve and will still be just like they are hundreds of years from now, you're only creating pollution that comes back to haunt people and animals alike.

There's still time to make a difference. So here's a list of things we can all do:

IN YOUR HOME . . .

You can --

Recycle everything you can: newspapers, cans, glass, aluminum foil and pans, motor oil, scrap metal, etc.

Use washable rags, not paper towels, for cleaning up spills and other household chores.

Don't waste water by leaving the water running while you brush your teeth.

Turn the lights and the TV off when you're out of the room.

Your parents can --

Save kitchen scraps for composting.

Use a flyswatter instead of bug spray.

Use cold water in the washer unless it's necessary to use warm or hot.

Use cloth diapers; disposable diapers have plastic.

Don't use electrical appliances for things you can easily do by hand.

Buy groceries in brown paper bags instead of plastic, and use them as garbage can liners.

Use margarine tubs and other re-useable plastic containers to store food, instead of plastic wrap and foil.

Write to companies that send unwanted junk mail and ask them to take you off their mailing list.

Install a water saving shower head.

Set the water heater at 130 degrees and have the water heater insulated.


Turn the heat down and wear a sweater.

Burn only seasoned wood in your woodstove or fireplace.



Animals are your friends.

**Give a hoot.
Don't pollute.**

Forest Service, U.S.D.A. 

IN YOUR YARD . . .

You can --

- Feed the birds.
- Put up bird houses and baths.
- Start a compost pile.

Your parents can --

- Put up bird houses and baths.
- Pull weeds and learn about natural insect controls, instead of using herbicides.
- Use manure as a fertilizer; it also is a great soil conditioner.
- Compost leaves and grass clippings.
- Mulch to conserve water in your yard and garden.
- Plant short, dense shrubs close to your home's foundation to help insulate against cold.

IN YOUR CAR . . .

You can --

- Ride your bike or walk instead -- saves gas and air pollution.
- Don't litter.

Your parents can --

- Drive sensibly; don't waste gas.
- Keep your car tuned up and your tires properly inflated.
- Buy a more gas-efficient car.
- Recycle your engine oil and your old tires.
- Keep your wheels in alignment to save your tires.

ON VACATION . . .

You can --

- Turn down the heat or turn off the air-conditioner, and turn off the water heater before you go.
- Take re-usable cups, dishes, and forks, knives, and spoons instead of disposable stuff.
- Make sure your trash doesn't end up in the ocean.
- Don't pick flowers or collect wild creatures for pets; leave animals and plants where you find them.
- Don't buy souvenirs made from wild animals.
- When hiking, stay on the trail.

Your parents can --

- Build smaller camp fires.

SOME OTHER SUGGESTIONS . . .

You can --

- Use the stairs instead of an elevator.
- Don't buy burgers in foam cartons; just buy food where they wrap it in paper.
- Subscribe to magazines like *Ranger Rick Magazine* or *Your Big Back Yard*, both by the National Wildlife Federation.
- Read books and articles on wildlife and watch nature programs on TV.
- Encourage your family and friends to recycle and to be energy efficient.
- Check your lifestyle; think about the effects of your daily actions on the environment.

This list is from an adaptation by the Louisville Zoo
of a checklist created by the
Washington Park Zoo, Portland Oregon
in conjunction with the
Metro Recycling Information Center, Oregon Department of Environmental Quality,
OSU Extension Energy Program, and Portland Audubon Society

GREETINGS, EARTHLING!

The natural world is a wonderful classroom. Whether you live in the country or in the city, nature's wonders are everywhere -- the sweet smell of a flower, the songs of birds on a bright spring morning, the taste of rain on your tongue during a warm summer shower, the soft feel of milkweed silk on your skin. These discoveries teach us about our environment and help us to appreciate the wonders of life on our planet.

Life on our planet will be a challenge to its future citizens, the children reading this book. As the numbers of people increase, what will we do with the increasing amount of garbage we generate? Will we have enough pure air to breathe and clean water to drink? Can we supply enough energy to heat and cool our homes, and to transport us from place to place, without damaging the environment? What do we do about the thousands of plants and animals that are on the verge of extinction?

A child's perception of the environment will determine his or her impact upon it, because we are all environmental decision makers. When we turn off a light switch, choose a form of transportation to go to school or to work, buy groceries, or elect a congressman -- we are making choices that have an effect on the environment.



The more today's children learn about nature and the environment, the wiser will be their decisions affecting the health of our planetary home. We hope that this little book will inspire Kentucky's children to learn more about nature -- to ultimately gain the knowledge, the skills and the preparation to face the environmental challenges of the future.

This book is the result of a collaboration among the Kentucky Department of Education, Kentucky Department of Fish and Wildlife Resources, and the Kentucky State Nature Preserves Commission.

It is dedicated to those fine artists who, because they too believe in this effort, so generously contributed their talent and time from their busy lives. They are, in alphabetical order, Joyce Bryan, Ann DiSalvo, Rick Hill, and Gail Watkins.

Printed with state funds.



ARBOR DAY SCRAPBOOKS

Earth Day is not the only American celebration dedicated to the preservation of our natural resources. Since the 1870s, Americans have observed the spring holiday Arbor Day by planting and honoring trees. Nebraska pioneer J. Sterling Morton proposed the holiday in 1872 to encourage people to plant trees on the state's windy prairies. The idea quickly caught on in other states and countries. Kentucky adopted the holiday in 1896.

Celebrated on different days in different places, Arbor Day has always appealed to the schools. For Ohio's first Arbor Day in 1882, twenty thousand Cincinnati students planted trees in the city's Eden Park. Early in the twentieth century, Kentucky state education officials published annual collections of poems, songs, articles, and classroom activities to help teachers plan Arbor Day celebrations.

The 1911 teachers' manual suggested collecting pictures, poems, and stories for scrapbooks about the state's birds. You can try your hand at this popular nineteenth-century custom by following these directions, based on ideas from The American Girl's Handy Book by Kentucky authors Lina and Adelia Beard (1878).

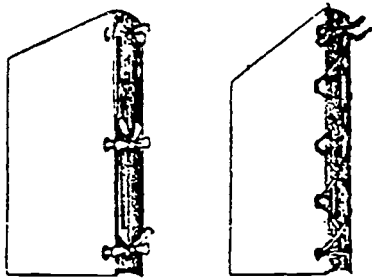


A HOMEMADE ALBUM

You need:

- 1 piece of heavy paper, 8½ x 11 inches
- 10 or more pieces of lightweight paper, 8½ x 11 inches
- Paper cutter
- Ruler
- Scissors
- Hole punch
- 40-inch piece of 1/8-inch ribbon

1. Stack the paper in a pile and cut it in half with the paper cutter to make 5½ x 8½-inch pieces. If you do not have a paper cutter, use the ruler and pencil to draw cutting lines and cut the paper with the scissors a few sheets at a time.
2. Place the heavy paper pages on the top and bottom and the lightweight paper in between to make a booklet.
3. Using the punch, make three to five holes along one 8½-inch edge of the pages. If the booklet is too thick for the punch, use the ruler and pencil to mark the holes and punch a few sheets



at a time.

4. Bind the book by tying pieces of ribbon through each hole or lacing the sheets together as shown.
5. Decorate the cover with a drawing or colored scrap. Fill the blank pages inside with pictures, poems, pressed flowers, or waxed leaves. Dover Publications (31 East Second Street, Mineola, NY 11501) is an excellent source of pictures to color and cut out for scrapbooks. Books about birds and trees are available from Dover for \$2.95.

PRESSED FLOWERS

You need:

- Small fresh flowers
- Paper towels
- Several heavy books
- Craft glue

1. On several thicknesses of paper towels, arrange the flowers so none touches each other. Place several more layers of towels on top of the flowers. Pile the books on top of the towels.
2. Check the towels each day for moisture, and replace damp towels with dry ones. Allow the damp towels to dry out so you can use them again.
3. When the flowers are completely dry, glue them into the scrapbook using craft glue.

WAXED LEAVES

You need:

- Fresh leaves or ferns
- Waxed paper
- Paper towels
- Steam iron
- Ironing board
- Craft glue



1. Place a layer of paper towels on the ironing board. Place a layer of waxed paper on the towels. On top of the waxed paper, arrange the leaves and ferns so none touches each other. Place a layer of waxed paper and a final layer of towels on top of the leaves.
2. With the iron on a high setting, press the pile firmly. If your iron has a steam button, use it to make sure that the wax is transferred to the leaves. Or, repeat the process with fresh waxed paper.
3. When the leaves are cool, glue them into the scrapbook using craft glue.

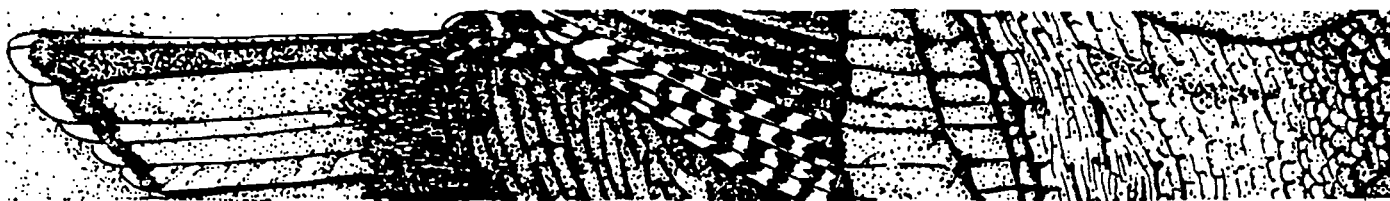
For further information, contact Museum Education, Kentucky Historical Society, P.O. Box H, Frankfort, KY 40602-2108; (502) 564-2662.

10 NATIVE KENTUCKY TREES

1. **White Ash** - It often appears in a forest where trees have been removed, providing sunlight and sufficient rich soil. The leaves are pinnately compound, turning yellow in the fall. The staminate and pistillate flowers are on separate trees. The wood, tough and elastic, is good for making baseball bats and tennis rackets.
2. **Quaking (or Trembling) Aspen** - Aspens are pioneer trees--they are among the first to appear in openings. The petiole is flattened (near the blade) at right angles to the flat leaf blade, causing it to quake or tremble readily, as do most other poplars. The bark is white with somewhat triangular black portions where the branches are formed. The bark is preferred by beavers, which use the trees for making their dams and homes. The bark is astringent and the Indians have used it for quinine.
3. **American Beech** - A large tree with smooth gray bark. The leaves turn gold or bronze in the fall and often remain all winter, especially on young trees. There are two beechnuts in each small burr. The wood is good for use in flooring, furniture and bowls. Audubon noted that passenger pigeons (now extinct) killed the trees when they perched in them by the thousands.
4. **Flowering Dogwood** - The state tree of Missouri and Virginia. Few trees are more admired. The leaves turn a brilliant scarlet in the fall. The bark is broken into small blocks similar to the skin of an alligator. The small flowers are surrounded by four large white bracts (bud scales), which look like petals. The fruits are small, fleshy and red. The wood, next to the hickory in resistance, is used for shuttles.
5. **American (or White) Elm** - The state tree of Massachusetts and North Dakota. It was a favorite shade tree of villages and cities before the Dutch elm disease attacked it, greatly reducing its number. The leaves turn yellow in the fall. The perfect flowers come in loose clusters before the leaves. The fruit is small with a wing surrounding the seed. Because the wood is strong and resists pressure it is used for barrel staves, chopping bowls and boxes.
6. **Black Locust** - The leaves are pinnately compound, fold at night and turn yellow in the fall. The showy white flowers are fragrant and appear in the late spring with leaves. The fruit is a short pod (legume). The inner bark is poisonous. Because the wood does not swell when moist it is good for use as railroad ties and fence posts. As the tree is a legume, it improves the soil with the nitrogen-fixing nodules on its roots.
7. **Sugar (or Hard) Maples** - The state tree of New York, Vermont, West Virginia and Wisconsin. Its leaves give a magnificent display of color--red, yellow and orange--in the fall. In mature trees the bark looks as if it were cut in places and were just starting to peel. The greenish-yellow flowers, which are without petals, appear with or after the leaves. It is a good hardwood, used especially for furniture. This tree is economically important because of the maple sap obtained from the trunk, which is used in making sugar and syrup.

8. **Red Oak** - The state tree of New Jersey. The lobes of the leaves terminate in a bristle. It belongs to the group of oaks which germinate in the spring that follows maturation. The leaves turn red to bright orange in the fall. The wood is lighter than that of white oak and is used for clapboards and crossties.
9. **Sweet Gum** - The star-shaped leaves are pungent when crushed. The yellow-green leaves turn red (often various other colors) in the fall. The twigs have corky layers. The pointed fruit is dry. The wood is important as a veneer for furniture.
10. **Tulip Tree** - The state tree of Indiana, Kentucky and Tennessee. Considered the tallest tree in North America, it usually grows very straight and often quite broad. The leaves have three lobes, the terminal lobe appearing as if cut off or notched. They turn yellow or golden, occasionally with a touch of red, in the fall. The flowers, appearing in late spring, are about the size and appearance of a tulip, being green with a yellow and orange center. The fruits are in the form of a cone. The wood is light, yellowish and easily worked.

From Trees of the Northeast Coloring Book by Stefen Bernath (New York: Dover Publications, 1979).



BIRD FACTS

KENTUCKY BIRDS

Canada goose—This large goose is a fairly common transient throughout Kentucky. You will often see a large flock migrating through the state in spring or fall flying in a "V" formation. In the winter these birds are residents usually along large bodies of water.

Carolina chickadee—This small black and white bird is common throughout Kentucky year round. It is usually a regular visitor to your winter bird feeding station.

Red-winged blackbird—The male is black except for a bright red patch at the bend of each wing. The female is brown and streaked. Usually this bird is more common through the spring and summer in Kentucky.

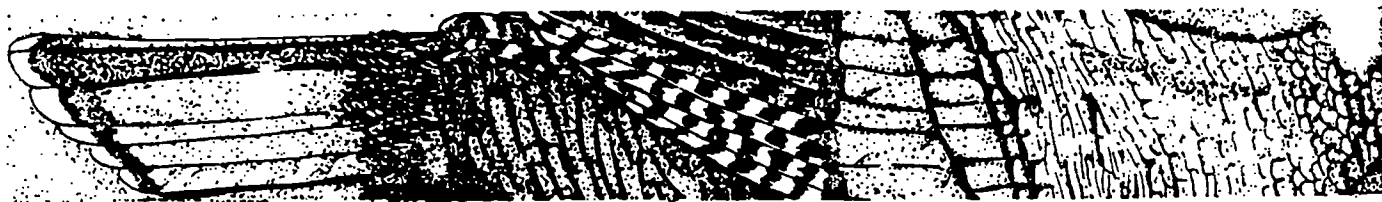
Belted kingfisher—The kingfisher is found near streams and lakes. It is one of the few types of birds that will dive headlong into water scooping up its favorite food, for which it is appropriately named.

White breasted nuthatch—The nuthatch is seen climbing up and down trees picking for small insects. It is a frequent visitor to bird feeders in the winter.

Bald eagle—The bald eagle is not really bald but its white head, seen from a distance gives such an appearance. An immature bald eagle is easily confused with the golden eagle since its head is a golden brown. It takes about 4 years before the head turns white. Classified as an endangered species, this bird is making a gradual comeback. The regal bird is often seen as a winter resident in the western part of Kentucky, particularly at Land Between the Lakes and Reelfoot Lake.

American bittern—This large brown and white bird nests in marshes and wet areas. It can be observed stalking through the tall grass with its head outstretched and body crouched low. This bird is rarely seen in Kentucky any more. Anyone who sees one should call the Ky. Dept. of Fish and Wildlife immediately!

Screech owl—This small owl and its cousin, the great horned owl can be easily identified by their ear tufts although it usually sits in hollow trees during the day, it is sometimes found roosting in barns and old buildings. The screech owl seems to be becoming less numerous in Kentucky.



BIRD FACTS

Red-tailed hawk—Perhaps the most common hawk in Kentucky this bird is often seen flying and perched along roadsides and interstates. Quickly identified when flying by its whitish underparts and solid colored brownish-red tail.

Wild turkey—Once a plentiful species in the state this bird is now restocked by the Fish and Wildlife Department in areas where the population became low. It is usually found in flocks. The wild turkey is a popular game bird.

Ruby-throated hummingbird—A fairly common summer resident in a variety of habitats. This bird is sometimes mistaken for a large insect as it quickly darts about drinking nectar from its favorite plants.

Killdeer—The killdeer is common in open fields and along edges of ponds. This bird does not build a nest but lays its eggs directly on the ground's surface. When approached, the bird will chatter and run in the opposite direction of its eggs frequently dragging a wing as if injured, trying to lure an enemy away from the eggs.

Eastern Meadowlark—A chunky brown bird with a black crescent on a yellow breast. In flight you can see a flash of white on the tail feathers. Its flight pattern has several wing beats, then a glide. It lives in grassy fields and avoids being seen. It will sing from a perch or in flight. It eats a great number of insects and weed seeds. The nest is dome shaped, hidden in the grass, and contains 4 to 7 spotted eggs.

Kentucky warbler—This is a small songbird that feeds on insects and larvae. It has black sideburns and yellow spectacles. Its back is olive and its breast is yellow. It lives in the woodlands preferring moist spots, and is more often heard than seen.

Great blue heron—This large blue-gray bird can be found perched in trees, standing quietly or wading in the shallows. It looks for fish, frogs or other small animals which it catches or spears with its bill. The feet have comb-edged middle claws which are probably used for grooming. It is seen in Kentucky in the summer during the breeding season.

Pileated woodpecker—This is a large, crow-sized bird with a white throat and a red crest. It has two toes facing front and two toes facing back. This, along with stiff, spiny tail feathers help it to move up and down a tree trunk easily. The long, sturdy bill hammers an opening in the bark and the very long tongue catches the insect. Its flight is heavy and waves up and down. It has a shrill voice and often uses its hammering as a song substitute. It digs out a nest in a tree.

THE KENTUCKY COFFEE TREE

Editor's Note: This article appears in place of the regular feature E-300, which will resume with the Summer newsletter.

Within the confines of The Kentucky Building are many unusual treasures. Two of them are living specimens and are approximately forty-five feet tall; they are the male and

by
Jonathan Jeffery

female Kentucky coffee trees that grace the inner-courtyard. Despite a wide botanical range, the coffee tree is one of the rarest trees in the eastern forest. Its favorite growing sites are in river bottoms and on rocky cliffs bordering rivers and creeks.

The sparse dissemination of the trees is often attributed to the hard coats of its seeds, which deter germination.

The seeds are also heavy, discounting wind and water dissemination. Commercial nurseries use acid to weaken the seed coats before planting.

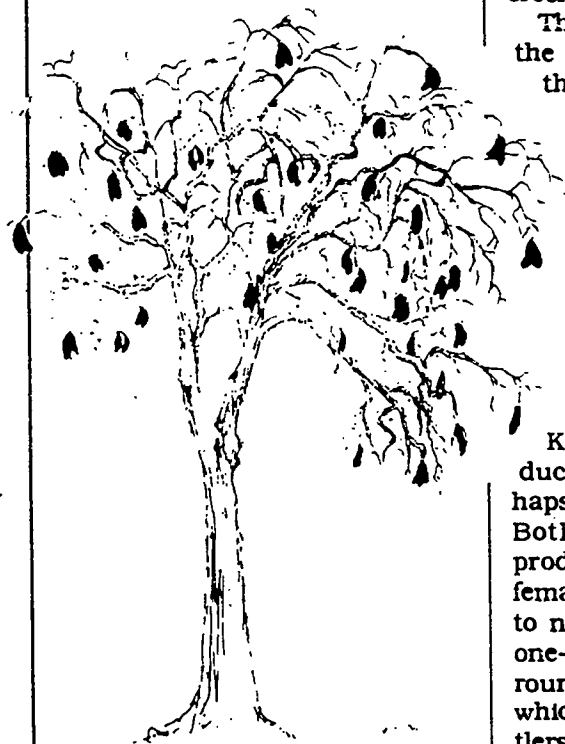
Because it is a member of the legume family, the Kentucky coffee tree produces its seeds in pods, perhaps its most unusual feature. Both male and female trees produce flowers, but only the female produces pods. The six to nine seeds per pod are over one-half inch wide and are surrounded by a sticky sweet pulp which was used by earlier settlers as a soap. When roasted,

the seeds can be ground and used to produce an acrid coffee substitute, although one pioneer said "it didn't do much for the water."

The Kentucky coffee tree was designated the Commonwealth's state tree in 1976. William B. Johnstone, a long time agent for the University of Kentucky Agricultural Extension Service, wrote that Kentuckians could be proud of their new state tree. He explained that the tree "typifies what we like to glorify in our state. It is strong and resistant, deep-rooted and straight grained, unique and colorful, durable and useful, and a tree that, because of its name and history, is not adopted to be the official tree of any other state."

Because coffee trees are not prevalent in this area, museum visitors are fascinated by those growing in the Kentucky Building courtyard. On Arbor Day, April 22, 1991, plant your very own Kentucky Coffee tree. Seedpods are available for purchase in the Museum Store.

Jonathan Jeffery is employed as Special Collections Librarian in the Kentucky Library. Illustration by Deborah Foushee.



"The Fanlight", Vol 7, No 2, Spring 1991. A publication of the libraries of Western Kentucky University, Bowling Green

THE LAND RESOURCE LIST: KENTUCKY NATURAL HISTORY

Books for teachers

- Barbour, Roger W. and Davis, Wayne H. Mammals of Kentucky. Lexington, Ky., 1974.
- Greb, Stephen F. Guide to "Progression of Life [Poster]." Lexington, Ky.: Kentucky Geological Survey (228 Mining and Mineral Resources Building, University of Kentucky 40506-0107), 1988.
- McFarlan, Arthur C. Behind the Scenery in Kentucky. Lexington, Ky.: Kentucky Geological Survey, 1958.
- Sutton, Ann and Myron. Eastern Forests. New York, 1987.
- Wharton, Mary E. and Barbour, Roger W. A Guide to Wildflowers and Ferns of Kentucky. Lexington, Ky., 1971.
- _____. Trees and Shrubs of Kentucky. Lexington, Ky., 1973.

National and state parks preserve wilderness areas and employ naturalists to coordinate guided hikes, environmental education camps for kids, and other special events. For information about programs and services for schools, call the parks below.

- Carter Caves State Resort Park, Rural Route 5, Box 1120, Olive Hill, KY 41161; 606-286-4411
- Cumberland Falls State Resort Park, 7351 Highway 90, Corbin, KY 40701-8814; 606-528-4121.
- John James Audubon State Park, P.O. Box 576, Henderson, KY 42420; 502-826-2247
- Lake Cumberland State Resort park, P.O. Box 380, Jamestown, KY 42629; 502-343-3111.
- Mammoth Cave National Park, Box 28, mammoth Cave, KY 42250; 502-758-2251.
- Natural Bridge State Resort Park, Slade, KY 40376; 606-663-2214.
- Pennyryle Forest State Resort Park, 20781 Pennyryle Lodge Road, Dawson Springs, KY 42408; 502-797-3421.
- Pine Mountain State Resort Park, 1050 State Park Road, Pineville, KY 40977-0610; 606-337-3066.

Nature preserves across the state protect rare species and their habitats and preserve natural environments that resemble pre-settlement conditions. Many have marked trails and some offer organized programs, such as guided hikes and workshops.

--Bat Cave and Cascade Caverns (Carter County)

--Beargrass Creek (Jefferson County)

--Bad Branch (Letcher County)

--Blackacre (Jefferson County)

--Blue Licks State Park (Robertson County)

--Boone County Cliffs

--Cumberland Falls State Park (McCreary County)

--Jesse Stuart (Greenup County)

--John James Audubon (Henderson County)

--Natural Bridge State Park (Powell County)

--Pine Mountain State Park (Bell County)

For a complete list of the preserves and brochures on the natural features and public programs of individual areas, contact Joyce Bender at the Kentucky State Nature Preserves Commission, 407 Broadway, Frankfort, KY 40601; 502-564-2886.

--The Kentucky Association for Environmental Education is a network of teachers, organizations, and others interested in promoting environmental awareness. The Association sponsors, workshops, an annual conference, and other events and publishes a quarterly newsletter and a biannual guide to environmental education resources. For information, contact Fife Wicks, Blackacre Nature Preserve, 502-473-3437.

ENVIRONMENTAL ACTIVITIES

Design a postage stamp, bumper sticker or button featuring a particular endangered plant or animal. Libraries with button makers could actually produce the buttons.

Have children pretend it is the year 2,092, Kentucky's tricentennial. Discuss how the environment has changed from the year 1992. Help them compile a list of these changes. They might consider: Do we have trees? Water? Pollution? What animals alive in 1992 are alive in the year 2,092? Have they made adaptations to survive? If people still exist, what do they eat? Where do they live? How do they travel? Help the children to realize that the changes may not be all bad; humans may be less destructive by 2,092. The problems of pollution may be solved.

Have the children write a story about this new world.

Ask each student to choose his favorite bird. According to the scenario for 2,092, is this bird still alive? Using clay and materials collected from the out-of-doors or using paper and pencil, ask the student to model or draw the bird as it would appear in 2,092 including adaptations it would have to make to survive.

Suggested by Julie Smither
Natural Resources and Environmental
Protection Cabinet

Using library resources, help the children to identify the trees around the library, courthouse, or other significant location. Perhaps they could devise a temporary way to label these trees with name and age. Can they find any trees in the community that were there 200 years ago? 100 years ago?

ANIMAL SOUNDS "Blindfold the students and divide them into two groups. Whisper the name of a different animal to each student in one group. Whisper the same names to students in the other group. At a signal, each student mimics the sound made by his animal, e.g., the barking of a dog, cawing of a crow, growling of a bear. The two students assigned the same animal attempt to find each other by weeding through all the noise! When they find one another, they stop making the sound. This takes some heavy-duty listening. . .

ONE OF A KIND CIRCLE The children sit in a circle. Pass out similar kinds of rocks and ask the children to examine them carefully, using all of their senses. Now collect the rocks, blindfold the children, and give the rocks back to different children. At a signal, the children pass the rocks slowly around the circle, each passing the rock he holds to the person on his

right as he accepts a rock from the person on his left. After carefully examining each rock with all his senses except sight, when a child thinks he's found his own rock, he keeps it and removes his blindfold, but continues to pass the other rocks around the circle. The activity is over when every child has found his original rock. . . .

FUTURE HEADLINES Show the kids headlines from the local newspaper. Ask them to think of headlines to express their hopes and fears about the environment--headlines which might appear sometime during the next century. Examples: "Nuclear Reactors Leading Energy Producers for 2001", "1996 New Cars Run on Leftover Oatmeal". . .

FAMILIAR CHARACTERS IN THE UNFAMILIAR Kids write stories featuring their favorite storybook characters in an environmental setting. Examples: "The Cat in the Hat at Kenlake State Resort Park", "Paul Bunyan Unpollutes Lake Erie", or "Daniel Book Discovers . . . ?

"WANTED" POSTERS FOR ENVIRONMENTAL VILLAINS Show the kids some examples of "WANTED" posters. (Find illustrations in books about the old west or perhaps some old WANTED sheets discarded by the post office.) Who are some modern-day environmental villains? Make some posters offering a reward for their arrest. Example: Wanted: All Those Leaving a Room Without Turning Off the Lights.

101 USES FOR A PLASTIC CONTAINER Display various plastic containers. Challenge the students to think of as many uses for them as possible. Examples: flower pot, bird feeder. Discuss the importance of recycling and the role that creative reuse of objects plays in it."

Adapted with permission from
Litchfield, Miriam. Language Arts
with an Environmental Twang;
Environmental Education Activities
for Grades 1-7. Murray, KY: Center
for Environmental Education, Murray
State University, 1986.

If you can provide enough plastic or styrofoam containers, trays, cups, lids, caps, jugs, etc. and several glue guns, let older kids make free form sculptures. In this vein, they could create a huge cooperative sculpture using a large piece of very heavy cardboard or plywood as a base. One at a time, taking turns, the children can attach piece after piece of left-over plastic by gluing, stapling or wiring. As pieces are added the sculpture gets taller, more colorful and more interesting. If a volunteer is available to supervise, the process can be carried out in one part of the library while other activities are going on elsewhere. In fact, building the sculpture can take weeks, can become a great conversation piece, and can be a very graphic display of the vast quantities of plastic in daily use.

Performing Artists



GREGORY ACKER
518 E. Kentucky St.
Louisville, KY 40203

(502) 585-5134

Gregory Acker is a returned Peace Corps volunteer who taught English in Togo, West Africa, and Morocco, North Africa. Since his return two years ago, he has performed and led workshops based on his experiences in both the African and Arab cultures. He has also researched and written a play on the history of Louisville. His programs have been featured in the Mayor's SummerScene and WinterScene, in the Classics-in-Context, in the YMCA After School program, and as part of the Public Library's African American History Series. He is currently an Artist-in-Residence with the Kentucky Arts Council, as well as Very Special Arts Kentucky and Indiana.

Performances, workshops, and residencies are available for the areas listed below. All performances include extensive audience participation, and are both fun and informational. All necessary materials are provided.



ANANSE TALES:
THE SPIDER SPEAKS

-stories, music and more
from West Africa!

TOPICS

Dramatizing folktales
African Music
Mask-making/arts and crafts
Cross-cultural learning
African geography/history
African social life/customs

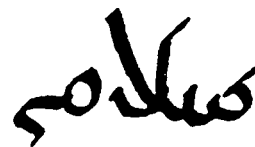


DESTINATION: LOUISVILLE
--A HISTORY OF THE
FALLS CITY

-meet Louisville's past--
its places and people!

TOPICS

Research and note-taking
Interviewing/Oral History
Neighborhood History
Editing Skills
Creative Writing--
poetry, drama, stories



LITTLE BY LITTLE
THE CAMEL GOES
INTO THE POT

-Arab/North African
folktales and fun!

TOPICS

Arabic Language
Culture and Customs
Islam
Music/Decorative Art
Cross-cultural
learning

Each of the performances listed above lasts one class period. Suggested audience size is 200 students or fewer. The performances are tailored to suit the age of the audience, from pre-school to high school (and beyond!).

Workshops and residencies range from one-day visits to week-long immersion in the chosen topic. Working with participating teachers, we will try to meet the needs of the students in the residency. I emphasize hands-on learning, and many past residencies have culminated in the creation of original student work or performances. Pre- and post-residency materials are available for teachers to use in conjunction with these topics.

Fees: Single performance: \$75.
One-day residency/multiple performances: \$150.
Five-day residency: \$500.

Residency days include up to two performances and two workshops--four class periods.

References available upon request.

SOME COMMENTS

"Your stories and your manner of telling them draw a unique response from your listeners. You reach our hearts because you share your stories and your talent ... sharing is very different from telling."

Luvada Kuhn
Public Relations Coordinator
Chillicothe and Ross County
Public Library
Chillicothe, Ohio

"Dick 'Richard' Albin is a storyteller - one of the old fashioned kind - one that takes a tale and spins a line and, at the end, reels you in."
The Record (Grayson
County's Newspaper
Leitchfield, Kentucky

"Anyone who doubts storytelling is anything other than an art should hear Albin. He entertains all age groups and has been artist-in-residence at both elementary and high schools around the country."

Alice Hornbaker
Editor
TRISTATE MAGAZINE
Cincinnati Inquirer
Cincinnati, Ohio

"Dick Albin's storytelling, Artist-in-Residency was the high point of the year for our 4th, 5th, and 6th graders. In this day when communication skills are so important, it is gratifying to see our students' abilities and self-confidence in this area enhanced through Mr. Albin's work. When Dick left teaching for the entertainment world, education lost an outstanding teacher ... It's good to have him back in the classroom."
John Carl Ramey, Principal
Carter Elementary
Carter, Kentucky

STORYTELLER

DICK "RICHARD" ALBIN IS AVAILABLE FOR CONCERTS, CLASSROOM WORKSHOPS ON CREATIVE STORYTELLING AND IN-SERVICE PROGRAMS.

MUSICIAN

"He had the ability to mix humor with instruction in such a way as to keep the interest level of the students high and at the same time provide positive learning experiences. Because I have observed Mr. Albin in the classroom, I know first-hand of his excellent teaching abilities."

Dr. Leon Mooneyhan
Superintendent
Fulton County Schools
Hickman, Kentucky

PERFORMING IS EXPANDED COMMUNICATION. LIKE TEACHERS, PERFORMERS SHARE THEIR EXPERIENCES THROUGH THE STORIES THEY TELL. A STORY CAN MAKE A POINT. LAUGHTER UNDERLINES IT AND MAKES IT MEMORABLE. THE FUN OF STORY TELLING IS A GREAT TEACHING TOOL.

FEES:

\$175.00 FOR A HALF DAY,
TWO CLASSES, TWO ASSEMBLIES
\$300.00 FOR A FULL DAY,
FOUR CLASSES, TWO ASSEMBLIES

THE CLASSROOM WORKSHOPS ARE IDEAL FOR LANGUAGE ARTS, HISTORY MUSIC, AND PERFORMANCE CLASSES. MUSIC -- FEATURING THE BANJO, DULCIMER & GUITAR -- AND STORYTELLING ARE COMBINED IN THE ASSEMBLIES.

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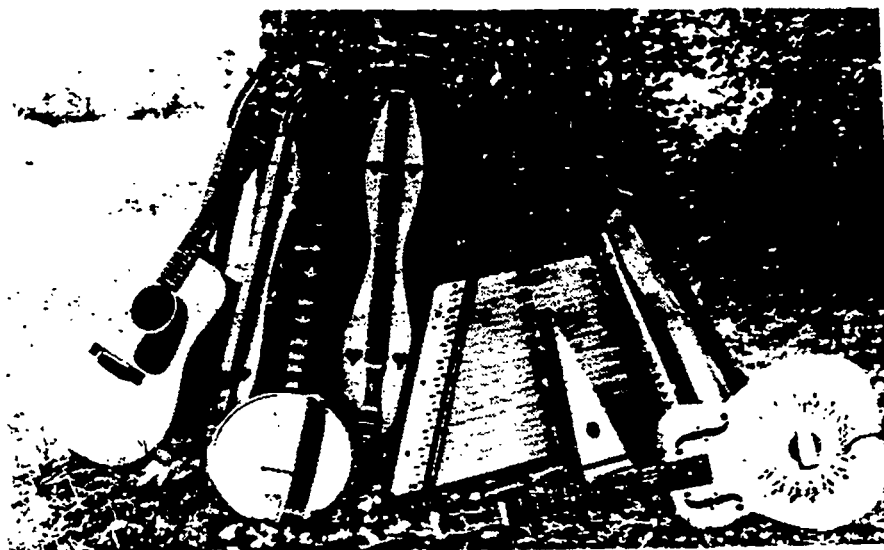


DICK "RICHARD" ALBIN
STORYTELLER/HUMORIST/MUSICIAN
P.O. BOX 111306
NASHVILLE, TN. 37222-1306
PHONE: (615) 781-3894

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Nancy & Blake Barker

Traditional Music and Instruments of Kentucky



NANCY & BLAKE BARKER present a fast paced program based on the musical heritage of Kentucky. This music, like America herself, is an amalgam of influences from Europe, Africa and Asia. These various forces intermingle and bond together to form a musical style uniquely American.

Nancy and Blake touch on every phase of our musical heritage including early tunes from Scotland and Ireland, ballads, hoedowns, rural blues and country western. Through concerts and workshops, students are introduced to many traditional instruments including mountain and hammered dulcimer, mandolin, Dobro, jaw harp, nose flute and others.

Concerts

Nancy and Blake present a one-hour concert designed to introduce students to the many different styles of traditional music that have been identified with Kentucky through the past two centuries, with an emphasis on audience participation. They give a brief history of the instruments and styles they introduce.

COSTS:

One Concert, Approx. 250 Students Maximum
Within 50 Miles of Bardstown, Kentucky . . \$150.00

Two Concerts, Approx. 250 Students Each
Concert, Same School - Same Day. \$250.00

One Concert, Over Approx. 250 Students
AND/OR Over 50 Miles from Bardstown,
Kentucky \$200.00

Additional travel and lodging expenses
will be added when necessary.



Workshops

WORKSHOP #1 - LEARNING TO PLAY DULCIMERS!

Nancy and Blake have conducted more than 1,000 in-class workshops wherein students are introduced to the music of the mountain (lap) and hammered dulcimer. Children learn the basics of playing in a short time, increasing self-confidence during this educational hands-on experience. Time Required: Approx. one hour per classroom.



WORKSHOP #2 - INSTRUMENT BUILDING (Mouth Bows)

Students are given a lecture/demonstration on the origin of stringed instruments. The first stringed instrument, the hunter's bow is discussed. Students bring to class their own stick and pick making materials, we provide the wire, string and knowhow to make their own musical mouth bows. Time Required: Two Days one hour per classroom each day.

- INSTRUMENT BUILDING (Lap Dulcimers)

The dulcimers that Nancy & Blake build with the students is an oak and spruce kit, easy to assemble and has a GREAT sound when completed. Students learn the basics of instrument construction, practical application of the metric system and appreciation of woodworking skills. Time Required: Usually during a residency of at least a week. Cost for instrument kit is about \$50.00.



WORKSHOP #3 - STORYTELLING

Blake specializes in yarn-spinnin', tall tale tellin' and involving his audience physically in his folk tales. Students are given the parts of the various characters in his stories thus bringing the tale to life right before their eyes! Time Required: Approx. one hour per classroom.

NANCY & BLAKE are also available throughout the school year for student fairs and other special projects.



COSTS: Workshop #1, \$75.00 per Workshop (Minimum of 3 Per Day)
Workshop #2, costs vary according to quantity of classes involved. We will work with you to provide money saving combinations.
Workshop #3, \$100.00 per Workshop (Minimum of 3 Per Day)

* * * * *

NANCY & BLAKE BARKER have worked in hundreds of classrooms during the past 15 years, worked with schools all across the state in concert and workshop situations, have been Artists in Residence with the Kentucky Arts Council's Artist in Education program for many years, have toured with the Kentucky State Parks, have been featured on TV and Radio programs and produce the State's largest traditional music festival, Kentucky Music Week, each year in Louisville. For further information, please contact:

Nancy & Blake Barker

P.O. Box 651

Bardstown, Kentucky 40004

(502) 348-5237

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Cultural Rec Creations



**To Recognize, Affirm and Celebrate Individuals Within
Family, Community and Cultural Heritage Contexts.**

with

Don Boklage

Experienced Artist-in-Residence affiliated with the Kentucky Arts Council,
the Kentucky Humanities Council, Very Special Arts Kentucky and
the Peace Education Program

presenting

**Cultural & Environmental Folklore
Storytelling & Family Lore
Folk Dance, Music, Games & Toys
Traditional Community & Holiday Celebrations**

In-class, Assembly and In-Service Programs using experiential formats,
emphasizing the joy of discovery.

Costs: \$1,000 per week, \$300 per day

Don Boklage
(606) 375-2411
491 Sharpsville Road
Harrodsburg, Kentucky 40330

Resume

George Brosi, 123 Walnut Street, Berea, Kentucky 40403
Telephone: 606-986-3262

EDUCATION:

August 1991 M.A. Ed. in Two Year College Teaching. Major:
English, Western Carolina University, Cullowhee,
North Carolina.
June, 1965 B.A. Major: Sociology, Carleton College,
Northfield, Minnesota.

TEACHING EXPERIENCE:

Fall 1991 English 101, "English Composition," three sections
at Eastern Kentucky University, Richmond,
Kentucky. English 101, "Writing I" at Somerset
Community College, Somerset, Kentucky. English
252, "Survey of American Literature II" designed
to fulfill the University of Kentucky's cross-
disciplinary requirement at Lexington Community
College, Lexington, Kentucky.
Summer 1991 Tutor, Western Carolina University Writing Center.
Spring, 1991 English 204, "Oral Communication," at Southwestern
Community College, Sylva, North Carolina.
1988-present Week-long Elderhostel courses on Appalachian
Literature at The Mountain, Highlands, N.C.
1986-present Week-long workshops on Appalachian Literature
for the Augusta Heritage Workshops of Davis and
Elkins College, Elkins, West Virginia.

REPRESENTATIVE IN-SERVICE TRAINING SEMINARS ON APPALACHIAN LITERATURE:

1990 Cincinnati Public Schools, Cincinnati, Ohio
1989 North Central West Virginia Librarians
Association, Clarksburg, West Virginia.
1988 Western Virginia Social Studies Association,
Staunton, Virginia.

REPRESENTATIVE PUBLIC SPEAKING ENGAGEMENTS:

July 1991 The American Library Association Annual National
Convention, Atlanta, Georgia.
August 1990 Western North Carolina Librarians Association,
Mars Hill College, Mars Hill, North Carolina.
June 1990 The Jesse Stuart Symposium, Morehead State
University, Morehead, Kentucky

REPRESENTATIVE PUBLICATIONS:

1988 Co-author, Jesse Stuart: The Man and His Books.
1985-present Publisher/editor, Appalachian Mountain Books
1985-present New books columnist, Appalachian Heritage

MARY HAMILTON — STORYTELLER

MARY HAMILTON tells stories. She uses her body and voice. Mary's audiences create worlds. They use their imaginations. Through listening, students in Mary's audiences learn about cultures, people and places "from the inside out" as Mary tells stories selected from around the world.

BACKGROUND

Mary Hamilton grew up on a farm in Meade County, Kentucky. Her love of reading as a child led her to careers as a high school English teacher and a children's librarian in a public library setting before her journey as a full-time storyteller began in 1983. Since then she has presented storytelling performances and/or workshops on storytelling technique in a variety of settings including over 300 schools. Her performance credits include the National Storytelling Festival, Jonesborough, TN; the Corn Island Storytelling Festival, Louisville, KY; and WinterTales, Oklahoma City, OK. Her storytelling teaching credits include classes and workshops for Arts Unlimited, Bowling Green State University, Bowling Green, OH; the National Storytelling Institute, Jonesborough, TN; and the International Reading Association Southeast Regional Conference 1990 in Louisville, KY. In addition to personal performances and workshops, Mary's work is available on the audiocassette The Winter Wife and Other Stories, a collection of North American tales.

PERFORMANCES are available for Grades K--12 and are limited to three consecutive grades. Performance lengths vary with age of audience (average 45 minutes). There is no maximum group size; however, for groups of 200 or more a sound system with one microphone is needed.

SPECIAL PERFORMANCE TOPICS -- In addition to telling stories from around the world, Mary has two special topic performances available for Grades K--12.

Kentucky Stories (available beginning January 1992) -- a program celebrating the variety of narrative folklore collected throughout Kentucky!

Russian Folk and Fairy Tales -- a program developed for the 1989 Classics in Context Festival.

P.O. BOX 6244 • LOUISVILLE, KY 40206 • (502) 893-3962

WORKSHOPS, available for Grades 3--12, are planned to meet the needs of each group. Workshops have proven especially suitable for language arts students of all ages as well as for upper grade English, drama, public speaking, history and social studies classes. Workshops are approximately one hour in length and limited to one class (25 students).

TEACHER'S GUIDES AND WORKSHOPS FOR TEACHERS -- A guide which includes both pre- and post storytelling performance activities is provided for each school scheduling Mary's work. Workshops designed for teachers who want to learn more about using storytelling techniques in the classroom are also available. Please inquire for more details.

AVAILABILITY -- Any location.

FEEES

Full-day residency (four presentations) -- \$400 plus expenses.

Half-day residency (two presentations) -- \$300 plus expenses.

Expenses to be covered are round trip mileage from Louisville, KY at 20 cents per mile or cost of other transportation, plus meals and lodging.

BLOCK BOOKING DISCOUNTS -- Schools are encouraged to find neighboring schools who want to share a day -- thus buying a half day each for \$200 instead of \$300 and sharing expenses. Schools and other presenters in the same geographic area can also buy a week (five consecutive days; up to four presentations per day -- these can be a combination of in-school performances and workshops, community performances, teachers' workshops, etc.) for a fee of \$1200 plus expenses.

KENTUCKY ARTS COUNCIL -- Mary is also on the roster of artists approved for programs through the Kentucky Arts Council. Mary is available for 20 day Artist in Residence and for 5--15 day Teacher Incentive Program projects. Contact John Benjamin, Arts in Education Director Kentucky Arts Council, Berry Hill, Frankfort, KY 40601 (502) 564-3757 for information about Kentucky Arts Council program guidelines and grant applications.

FOR MORE INFORMATION about Mary's work and/or to schedule Mary for the 1991--92 school year, please return the attached card or contact -- Mary Hamilton, P.O. Box 6244, Louisville, KY 40206 or (502) 893-3962.

JESSE STUART STORIES

Performances are suggested for grade levels K-6.
Study guides are available for teachers and students.

Accommodations needed: 25'x 25' performance space and 2 circuits - 110v adjacent to space.

Price information:

One show at \$350.00.

Two shows (less than 30 miles apart) in one day at \$300.00 per show.

Three shows in one day, with two in the same location, (set moves only once) at \$275.00 per show.

Three shows at the same location in a day at \$250.00 per show.



Prices are based on the fact that we require a 30 minute setup, 45 minutes for the performance and 30 minutes to teardown.

**MMM
Productions, Inc.**

P.O. Box 350
Rio Grande, OH 45674
(614)379-2900

Available for K-3, 4-6, 6-8, 9-12:

- Performance/Demo.
350 max.
- ▲ Hands-On workshops
- Custom-planned
full-day residencies

Curriculum areas reinforced:

Science, Art, Music.
Study guide is available.

Fees: \$225, 1 perf; \$300,

2 perfs; \$425, day

Kentucky Appearances include:

KY School for the Blind

Paris Elementary

Cynthiana -

Southside Elementary,

Covington - Ralph Elementary

Crescent Springs Elementary

Georgetown Middle

Pendleton Co. High School

Lexington - Yates Elementary

Sayre School

Maysville - Straub Elementary

Anchorage Public School

Florence - Saint Paul

Contact:

The Talent Center

1-800-825-4332

P.O. Box 23220

Cincinnati, OH 45223, or

Tom Jordan

1-513-398-7578

8786 Simpson Ct

Mason, OH 45040

TOM JORDAN



Is Wired For Sound

Wired for Sound is a combination of high energy music and adventure. Tom Jordan doesn't just show you what he can do, he will involve you in the discovery of what happens when computers and music get together! People, participation, and fun bring together the science of sound and the art of music.

Tom will bring to you some of the latest in computer-based musical instruments and digital special effects. His large-scale, pro sound system will soothe you into a dream world, and then, blow your socks off!



Although Tom is a professional composer and performer, now, it is his passion to communicate these electronic concepts to the most important people in our lives: our children. His programs "c" commitment to education.

the midwest
clinician,
performer

Among his projects
performer
streets of Fort
commissioner
Council.

American Folk Music Programs For Schools



Greg Jowaisas

The history, spirit and joy of America and her people are reflected in our own songs, tunes, stories and dances. Folk music and oral traditions recall our common heritage and form a legacy that belongs to every American!

A program of traditional music by Greg Jowaisas is an opportunity for your students to participate in the renewal and celebration of this most precious resource.

Type of Experience: Music
Title: American Folk Music
Relation to Curriculum: Music, History
Level: Elementary, Middle and High School

Dates: Throughout the School Year
Price: \$250 - Two 45 Min. Programs
\$325 - Half Day (3 Programs)
\$400 - Full Day (4 Programs)
Audience Size: Classroom to Full Assembly

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BEST COPY AVAILABLE

Perfect For Your S

Greg Jowaisas is a former school teacher, whose natural rapport with young people and his skill as a musician and storyteller combine in an exciting and educational program of American Folk Music.

Each presentation is designed for a specific group. Programs for Pre-school, K-3, 4-6, Jr. High and Senior High are all different and contain songs and material to interest and involve that particular age and skill level.

Assemblies usually offer a basic survey of American Folk Music with an emphasis on *Where* our music came from, *Why* it was played, *How* it was used and *How* it was made. Demonstrations on as many as ten traditional instruments are included.

Hall day programs can serve the large school that needs three assemblies or the smaller school that desires more individual attention.

Full day programs often allow smaller groups of students to experience the music and activities close-up and first hand. At the Elementary level, circle and play-party dances are possible with 50 or less children. In High Schools or Jr. Highs, visits to individual Music, History or English classes can be arranged.

The interests and expertise of Greg Jowaisas cover a wide range of American Music. Mountain and Cowboy ballads, sailing work songs and the country blues of Mississippi John Hurt are often a part of his programs. History classes enjoy the Woody Guthrie dustbowl ballads he sings; while pre-schoolers delight in his performance of Woody's children songs. Everyone can share in the excitement of a pioneer square dance or marvel at the heroics of John Henry as he races a steam drill. Even everyday tasks like groundhog hunting, top-falling big lumber, or towing on the Erie Canal can come to life through song.

Greg plays an air that are an intrin He usually brings a performance. 6 or 12-String G Mountain Dulc Autoharp.

America's oral tr stories, along wit Snake Bit Hoe H

Historically, grou communities an share in the en of co-operation p another through collection of trad Chicago street d reels, and Georg

Greg Jowaisas w but now devotes Traditional Mus Indiana and Ken senior homes, ni has been record records. He has Folk Songs for c

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Co
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"I've never seen them so well behaved and tuned in at an assembly!"
Lyn Handker, and Grade Teacher, Jane Hupp School, Cincinnati, Ohio.

"Thank you so much for your program! It was fantastic! Kids loved it; teachers loved it!"
Dr. Mary Suzanne, Principal of Joseph School, Greer and Springs, Indiana.

"One of the highl Ken Sharp, Principa Cincinnati, Ohio.

"An excellent pr and importance Paul Bremer, Principa Louisville, Kentucky



KENTUCKY HERITAGE

Harolyn Sharpe
1114 West Main Street
Shelbyville, Kentucky 40065
502-633-0907

PLANNED EXPERIENCE: IN-SCHOOL

Type: Drama
Level: Middle & High School
Dates: Anytime
Length: 45 Minutes
Place: Classroom, Cafeteria, Auditorium
Students Involved: Unlimited
FEE: \$150 per show, travel



"KENTUCKY HERITAGE" is a dramatization of costumed characters from Kentucky literature. Harolyn presents in monologue the brash honesty of 9 year old Virginia Hudson from "O Ye Jigs and Juleps" written in 1904. "Angeline at the Seelbach" was written in 1924 by Cordia Greer Petrie. Harolyn dramatizes with Mrs. Petrie's preserved hill dialect, an isolated mountain woman's amusing reactions to the city. This program is a different and fun supplement to classroom work in drama, literature, language arts and history. Study guides and work shops are available.

Harolyn works with the Artist-In-Residence Program of the Kentucky Arts Council at all grade levels. Her popular assembly program "Let's Get Physical With Poetry" is still available for elementary children.



"You made some of those past English reading assignments come alive without effort on our part."

*Bobbie O'Quinn, American Association of
University Women*

"Waterford High is still raving about your performance."

*Lisa Cox, Artsbridge
Marietta, Ohio*

"Please provide for this program again. If you could see instant creativity, memorization and acting take place in the classroom, you then could see learning at its best."

*Pat Thompson, Wright Elementary
Shelbyville, Kentucky*

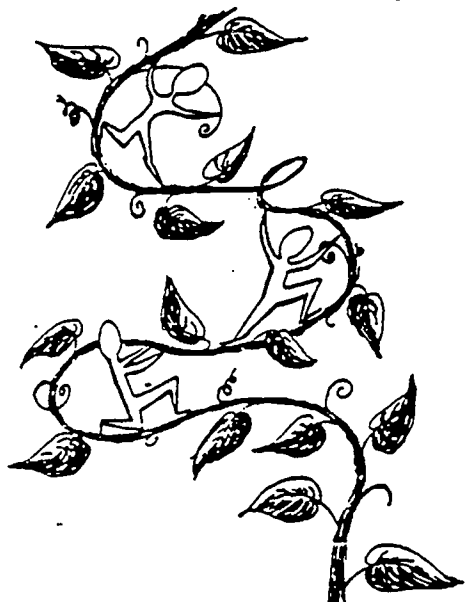
"As a parent of a fifth grade boy, I'd like to relate a positive experience regarding the Artist-In-Residence Program. When given the assignment in class to write a paper titled If I Had Three Wishes, my son's first wish was to have Mrs. Sharpe come to his class every day."

*A parent, Wright Elementary
Shelbyville, Kentucky*



The Improvisational Theatre Company

Kudzu is comprised of three professional artists of various theatrical backgrounds who have merged together to form a company of traveling players. The members of this company have adopted the name Kudzu as a symbol of our belief in the growth and cultivation of the imagination, which when stimulated can grow in colossal proportions.



PROGRAM LENGTH: 40 minutes

AUDIENCE SIZE: 200 / Pre-School -Grade 6

ACCOMODATIONS: Open Space

PRICE: \$ 275.00 1st performance
\$75.00 discount for each
additional performance

WORKSHOPS: From one hour to 2 week
residency. Tailored to
special needs. Prices
negotiable.

Travel expenses outside Jefferson,
County

It is the mission of Kudzu to entertain, inform, and educate by incorporating audience members into our structured performance vehicle by introducing individuals to various theatrical techniques, exercises, original plays, fantasy, contemporary issues and traditional values. Educators are encouraged to contact us with special curriculum needs.

Materials Available:

Lesson Plans
Teacher Guides
Curriculum Options
Video Sampler



MEMBERS OF KUDZU

Nina Furst Cochran
Linda Parsons Otto
Juergen K. Tossmann

KUDZU P.O. BOX 6286, LOUISVILLE, KENTUCKY, 40206 (502) 893-0109

LEXINGTON CHILDREN'S THEATRE

1991-1992 TOURING SEASON

WINTER

November 25-December 22

A CHRISTMAS CAROL

Grades 2 and up

A chamber theatre style dramatization of the classic immortal story by Dickens, with the thrill of the ghosts, the hardhearted Scrooge, and all the joy of the Cratchit family.

SPRING

February 3-May 23

JACK AND THE BEANSTALK

Grades K-4

A new adaptation of this timeless classic set in the mountains of Appalachia. Your students will be enthralled as our simple Jack outwits the Giant and provides for his mother.

TWAIN BY THE TALE

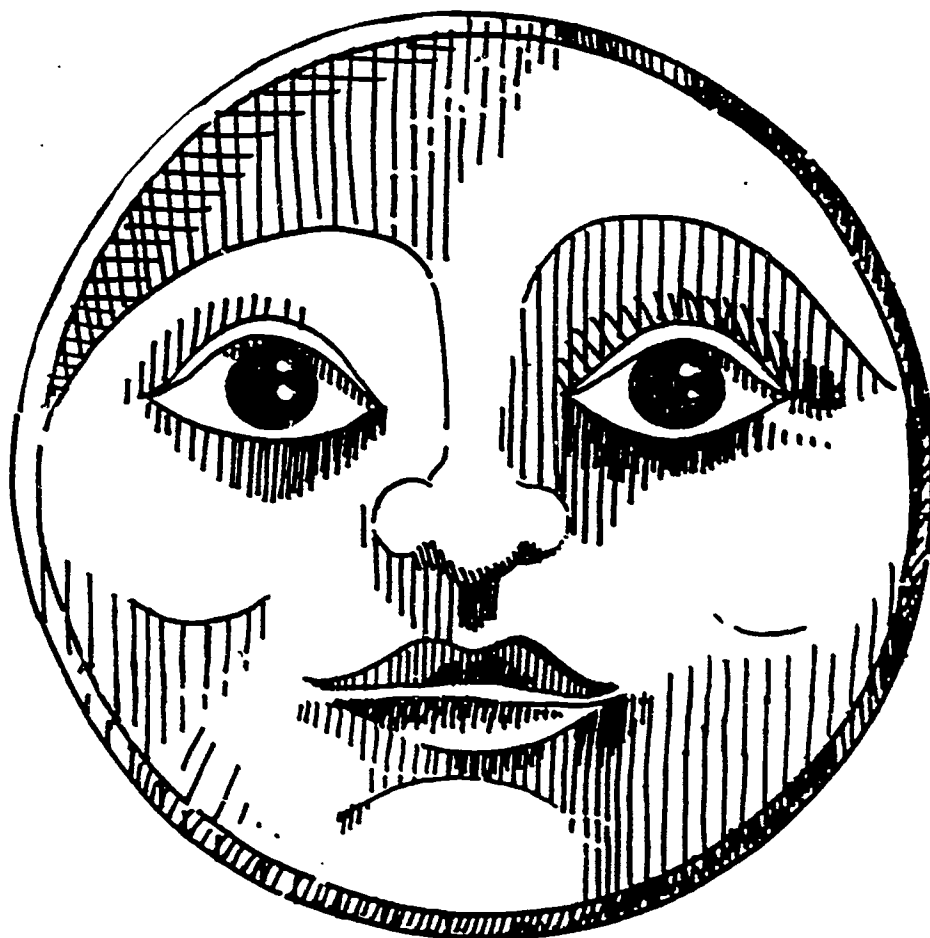
Grades 4-8

A fast paced revue of many of Mark Twain's most famous works. Including *THE ADVENTURES OF TOM SAWYER*, *HUCK FINN*, *THE CELEBRATED JUMPING FROG* and more.

for further information contact:

Carol L. Roberts
Lexington Children's Theatre
161 N. Mill Street
Lexington, KY 40507
(606) 254-4546

MADCAP PRODUCTIONS PUPPET THEATRE PRESENTS



UNDER THE SAME MOON

Under the same moon, people dream wild animal dreams, dance so high they tickle the moon, and tell wonderful stories that set fire to the spirit.

In this entirely new collection of tales, Madcap Productions fills the stage with treasures gathered from the rich arts and legends of different cultures. Asian, African, and Native American folktales come to life with masks and giant puppets crafted according to the style of each culture.

Both thought provoking and humorous, the tales are woven together to captivate the imagination of every child.

Available: September 1991 - May 1992. Audience Size: 450 Max.

Length: 45-50 Minutes. Fee: \$285.00 (Plus Travel & Lodge).

Contact: Jerry Handorf. Phone: (513) 921-5965.



245

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PIONEER ANNIE

P.O. Box 10041

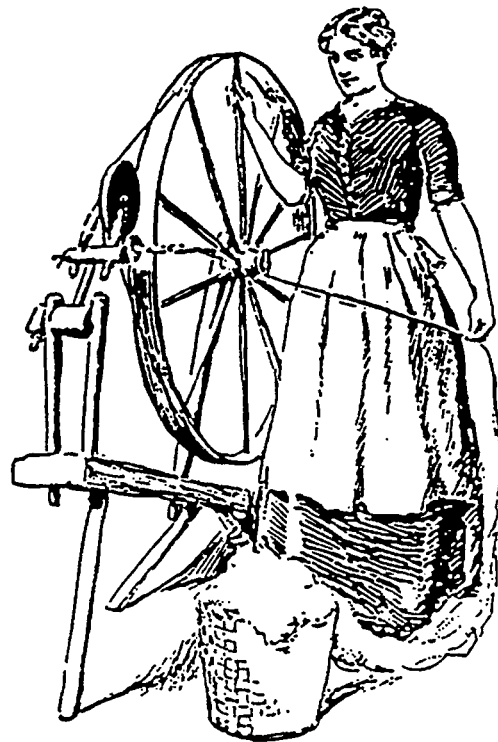
Bowling Green, KY 42102-4841

502-745-0291

Butter
Churning

Spinning

Corn Husk
Doll Making



Women's folk history is taught by demonstrating ordinary daily activities of the women in our past while telling the stories of their lives. Presented in pioneer clothing, these demonstrations and descriptions from first-hand accounts lead the audience through a typical day in the life of a pioneer woman. The audience is invited to participate in any of the above mentioned activities. School curriculum such as social studies, science, and music are emphasized in this program.

Cost: \$100 for a full day plus travel expenses (gas plus motel where applicable).

Audience: any age, though best suited for fourth grade (Kentucky history).

Audience size: from 1 class to preferably a group no larger than 50-60 students.

Program length: any length, though a half day to a full day is preferred.

Environment: classroom, multi-purpose room or outdoors.

Dates available: anytime.

Pre-/post-materials and other information including classroom guide and handouts are available upon request.

ROADSIDE THEATER

306 Madison Street, Whitesburg, KY 41858

606.633.0108

PROGRAMS OFFERED

Appalachian Stories and Songs -

Assembly performance of the traditional stories and music passed down in the eastern Kentucky mountains.

Workshops and Lecture Demonstrations -

Includes Storytelling, Playwriting from Oral History, Music, and Dance. Workshops are available for ages 9 through adult. Workshop Guides are available upon request.

RELATIONSHIP TO EDUCATIONAL PROGRAMS

Social Studies: Presents a look at and, hopefully, a better understanding of the Central Appalachian Mountain culture - a culture that has been greatly stereotyped by the media.

Drama: Presents the Roadside Theater developed storytelling/acting style of drama - a useful tool for experiential learning.

Language Arts: Storytelling develops sequencing and listening skills. Many of the tales Roadside tells are renditions of classic stories that have been passed down orally for centuries. For example, Roadside's *Johnny Sorenavel* is actually a version of the Cyclone story from Homer's *Ulysses*.

PROGRAM SPECIFICS

Pre/Post Materials - Roadside History, Studyguide for Teachers, and a Workshop Guide.

Grade Levels - Performances can be adapted for any grade level.

Number of Students involved - Assembly Performances - 1,000 maximum.

Workshops - 60 maximum.

Accommodations for Groups - Any space with good acoustics; when acoustics are bad a sound system may be required.

Length of Performance/Workshop - 45 to 60 minutes.

Dates Available - Roadside Theater tours year round.

Price - \$650.00 plus expenses. Block bookings can be arranged.

For Booking or More Information Call or Write: Valeria Craft at Roadside



Robbin McGraw
Director
2076 Sherwood Avenue #4
Louisville, Kentucky 40205
502 454-5737

PLANNED IN-SCHOOL EXPERIENCE 1991-1992

Type Show: Puppetry

Name: "Celebrate the American Indian"

Level: Elementary, Middle school

Relation to Education program: History, Geography, Literature, Listening skills, Language arts, Cultural diversity, Creative writing, Poetry, Movement

Teachers Guide: Available upon booking. Includes historical information and follow-up classroom activities.

Explanation: "Celebrate the American Indian" is a combination performance/workshop presentation. The performance is a full length puppet show consisting of various traditional stories from different tribes found throughout the United States. The workshop consists of 5 one hour presentations where the students will learn to make and use a simple hand puppet. They will also learn script writing techniques and finish off with a performance of the script they have written using the puppets they made. This presentation ties in directly with many curriculum areas and can be used as an enrichment resource.

Number involved:

Show:	250 students
Workshop:	25-30 students

PRICES:

Show:	\$200.00 (\$175.00 second show)
Workshop:	\$250.00
Combination:	\$400.00

*** PLUS TRAVEL EXPENCES ***



1991-92 Season

at the Kentucky Center for the Arts

Make our stage your classroom.

THE EMPEROR'S NIGHTINGALE

October 7 - November 22

For grades K - 6

School group rate \$5.00

TALES OF A FOURTH GRADE NOTHING

October 7 - November 22

For grades 3 - 9

School group rate \$5.00

KRINGLE'S WINDOW

December 2 - December 20

A new holiday production by acclaimed playwright Mark Medoff, author of CHILDREN OF A LESSER GOD.

For grades 3 - 9

School group rate \$5.00

JACK AND THE BEANSTALK

December 2 - December 20

For preschool - 2

School group rate \$4.75

A TALE OF TWO CITIES

January 27 - February 21

For grades 7 - 12

School group rate \$5.00

JEMIMA BOONE: DAUGHTER OF KENTUCKY

March 9 - May 8

For grades 3 - 9

School group rate \$5.00

RUMPELSTILTSKIN

March 9 - May 8

For preschool - 2

School group rate \$4.75

Bring some drama into your classroom.

DramaWorks

STAGE ONE'S program of educational services

• Theatre Workshops for Your Class

Selections for students of all grade levels—preschool through high school. Cost for one-hour workshop in your school is \$40.00 plus mileage (\$22¢ per mile). Available year-round.

WORKSHOPS INCLUDE:

Creative Drama	Improvisation
Theatre Games	Storytelling
Stage Combat Techniques	Acting

• Inservice Teacher Workshops

Topics or student workshops can be expanded for inservice credit. Fees vary.

• Free Post-Performance Discussions

Conducted by actors and other theatre experts. Must be scheduled in advance.

• Free Play Guides

Sent directly to you. They are filled with information and activities developed for your specific grade level.

For more information or to schedule a workshop, call STAGE ONE'S Education Director at 502/589-5946.

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50¢ discount on each admission —
when you reserve seats for two or more plays
with the same call by October 31.

Call 502/589-5946 today
to get seats for the performances of your choice.

Season subject to change.

249

256

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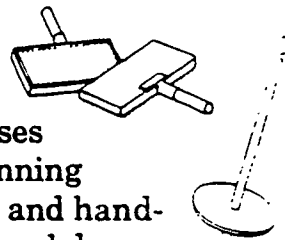
STORYTELLING DIRECTORY

Georgia Wallace
The International Order of E.A.R.S., Inc.
12019 Donohue Avenue
Louisville, KY 40243
502-245-0643

EARS is the organization that sponsors the annual Corn Island Storytelling Festival, storytelling weekends at the state parks, storytelling workshops and classes, and numerous other events related to storytelling. Georgia Wallace provides consultation services for those wishing to hire storytellers for individual performances or larger events. If you are interested in having a storyteller in your library, you may call Ms Wallace and discuss your needs. She will be able to help you choose the best tellers for your situation, give you an idea of prices, and put you in touch with the tellers.

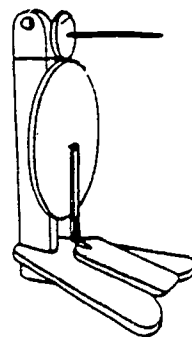
Warps & Wefts

This demonstration is usually coordinated with colonial studies but can be geared to art classes and arranged for more than one session. Wool spinning and carding are taken from a simple drop-spindle and hand-carders to the more sophisticated spinning wheel and drum-carder. The emphasis is geared to the necessity of spinning and weaving historically, how the process has evolved, and present day appreciation of a craft which is *alive and well!* Examples of woven material, vegetable-dyed pieces, hand-spun and commercial spun yarns, and various fiber add to the visual and tactile experience.



Also available demonstrations on hand-made soap.

- **Background -** 15 years professional weaver
BFA in commercial art from Western Kentucky University & University of Cincinnati
5 years experience with this demonstration
- **Audience Age -** 4th grade and up
- **Availability -** Year-round
- **Audience Size -** Maximum 100
- **Length of Performance -** 60 to 90 minutes
- **Performance Cost -** \$35.00 - \$200.00

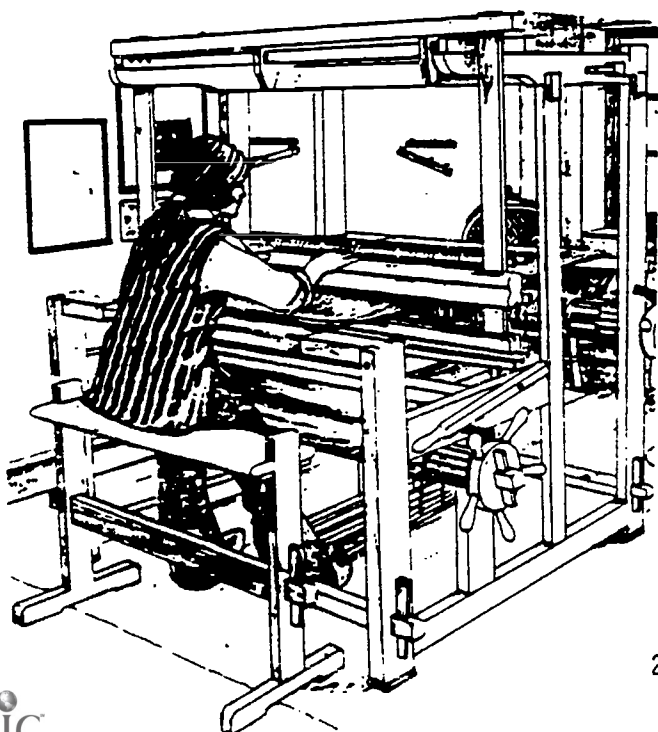


Contact -

Rebecca Curry Saalwaechter
1919 Smallhouse Road
Bowling Green, Kentucky
42101

Phone -

(502) 781-7053



WOOD & STRINGS PUPPET THEATRE

907 Shady Circle
Centerville, Tennessee 37033-1122

(615)729-9911

CONTACT: Clarissa Lega, Producer
PERFORMING AND VISUAL ART



BACKGROUND

The Wood & Strings Puppet Theatre is a professional marionette and puppet troupe that offers a variety of artistic and entertaining productions.

Many hands and talents are used in order to bring the final product to an audience. But the core of the troupe is made up of Clarissa Lega and Leon Fuller. With extensive backgrounds in theatrical training, both Clarissa and Leon have worked professionally as scenic artists and designers.

Clarissa has a Bachelor of Arts degree in theatre and is the producer of the company. She originates the ideas for each show and designs and builds all the puppets.

Leon Fuller ingeniously designs and engineers the sets and stages for the productions a very vital aspect as they create the environment for the stories.

With a sensitive awareness of the language arts, Dana Dye has set the delicate tones of our major productions by writing the original scripts for our shows.

Credits: Tennessee Arts Commission's Touring Arts Roster	1988-1993
Tennessee Theatre Association (featured artists)	1989
South Eastern Theatre Conference (featured artists)	1990
Jubilee Community Arts' Traditional Artists	1988-1993
Nominated for the Governor's Award for the Arts	1990

FORMAT

Wood & Strings is currently touring three "main stage" theatrical productions which expose students to a wide range of the fine and performing arts.

"BACKWOODS RAMBLIN'": a marionette production about the Appalachian hill country, replete with tall tales, and foot stomping fun.

"OUT OF THE MIST...A DRAGON": Classic puppetry styles from cultures around the world woven into a tale of magic and adventure.

"AN IRE-ISH TALE": rod and life-sized body puppets in a wild romp through the land of Elves and wishes.

All productions include study guides for teachers and an outreach program immediately following the performance. We also offer short and long term residencies that are designed to be an indepth "hands on" experience of various aspects of puppet theatre production. For example, developing a story line and using language as dialogue to make the story into a play. As the students use variations in vocabulary and pronunciation they bring imaginary characters to life. In the puppet construction aspect of our residencies we teach spatial relationships, proportions and physical manifestations of internal characteristics such as making the puppet look sinister or kind, angry or intelligent. Our program can also offer exposure to set construction and various aspects of performing puppets to complete a play produced by the children from start to finish.

Fees range from \$279.00 (block bookings) to \$1330 (single perf.)

Sponsors may request additional background, plus space and equipment requirements, and availability directly from the artist.

252 250

Bibliography



BOOKS FOR YOUNG PEOPLE

*** indicates title is available on audio cassette from the Talking Book Library of Kentucky Department for Libraries and Archives.

Alvey, R. Gerald. Kentucky Folklore. (New Books for New Readers) Lexington: Kentucky Humanities Council, 1989. ". . . a generous helping of the sayings, rhymes, songs, tall tales, superstitions and riddles that make folklore fun." ***

Armstrong, William H. Sounder. New York: Harper and Row, 1970. ". . . story of a black youth and his dog was based on an incident in the childhood of the author, . . . a native of . . . the Virginia mountains." "Appalachian Mountain Books" Newbery Award Winner.

Sour Land. New York: Harper and Row, 1971. Sequel to Sounder.

Arnosky, Jim. Secrets of a Wildlife Watcher. Lothrop, Lee & Shepard, 1983. "Explains techniques for finding, stalking, and watching such wildlife as owls, deer, squirrels, and rabbits. Over 100 full-color and black-and-white drawings depicting animal tracks, signs, feeding habits, and the like." Sci Child' Children's Catalog

Aulaire, Ingri d' and Edgar Parin d'. Abraham Lincoln. New York: Doubleday, 1957. Full page, full-color drawings enhance this biography for preschool and early elementary children.

Bailey, Bernadine. Picture Book of Kentucky. OP

Ball, Zachary. Bristle Face. New York: Holiday, 1962. Humorous boy and dog story for late elementary readers.

Barkman, Amy. Kentucky: 10,000 Years Ago. OP

Beard, Daniel C. The American Boys Handy Book. Boston: David R. Godine, 1983. This is a reprint of "an 1890 manual of pastimes which includes instructions for making kites, fishing poles, a blow gun, boats, and theatrical costumes, and for raising dogs, stuffing animals, stocking an aquarium, and camping." Beard was from northern Kentucky and was the founder of the American Boy Scout movement. This book was the precursor of the Boy Scout Handbook.

Beard, Lina and Adelia Beard. The American Girls Handy Book. Boston: David R. Godine, 1987. Companion volume to the American Boys Handy Book.

Bird, Robert Montgomery. Nick of the Woods; or The Fibbenainosay: A Tale of Kentucky. College and University Press, 1967. Paperback reprint of a 1941 pioneer story of the Indian wars for late elementary readers.

Blos, Joan W. Old Henry. New York: Morrow, 1979.

Borah, Leo A. 'Kentucky, Boone's Great Meadow; The Bluegrass State Celebrates Its Sesquicentennial As It Helps the Nation Gird for War' National Geographic, Vol. 82, No. 1, July 1942, pp. 56-89. This article provides a fascinating look at Kentucky fifty years ago.

Brown, Craig. The Patchwork Farmer. New York: Greenwillow, 1989. During his days working on the farm, the farmer tears and mends his overalls so often that they soon look like a patchwork quilt. Textless picture book.

Bulla, Clyde Robert. Daniel's Duck. (I Can Read) New York: Harper, 1979. Set in pioneer days in East Tennessee, this book is about a boy who wants to be a wood carver.

Burch, Robert. Queenie Peavy. New York: Puffin, 1966. Set in the North Georgia mountains, this is "a robust portrait of a 13 year old girl whose special talents are besting the boys at rock throwing and tobacco spitting. Queenie's everyday life in the eighth grade. . . takes real mettle because her father is in the federal penitentiary. . . When, finally, this intelligent girl, who could be at the top of her class, faces up to her father's faults. . . she rescues her future from reform school and starts a chain of events which reveal to her a glimpse of the warmth of family life and of rewarding work." Library Journal

Byars, Betsy. After the Goat Man. New York: Viking, 1974. Grandfather refuses to move from his West Virginia farm to allow the completion of an interstate highway in this novel for late elementary readers. Byars has North Carolina, South Carolina, and West Virginia background.

Goodbye Chicken Little. New York: Harper, 1979. While coping with the tragedy of his father's death in a coal mine, Jimmie Little develops respect for his family's strength and individuality. Late elementary.

Byars, Betsy. The Midnight Fox. New York: Viking, 1968. "Tom, a city boy, is forced to spend two weeks on Uncle Fred and Aunt Millie's farm while his parents tour Europe. Observing a fox becomes Tom's first meaningful activity in his new and different environment, but when the fox's life is threatened, Tom has to decide what is important to him." "Appalachian Mountain Books"

Summer of the Swans. New York: Viking, 1971. Set in West Virginia, this is the story of teenage Sarah and her retarded little brother.

Trouble River. New York: Viking, 1969. Set in West Virginia, this story is a portrayal of the growing respect between a young boy and an old woman.

Calhoun, Mary. The Traveling Ball of String. Illus. Janet McCaffery. OP New York: Morrow, 1969. Amusing picture book about a Kentucky woman who cannot throw anything away.

Caney, Steven. Kids' America. New York: Workman, 1978. A look at American life through the nation's history with complementary activities, craft projects and games. Includes genealogy activities.

Cannon, Bettie. A Bellson for Sarah Raines. New York: Scribner, 1987. "14 year old Sarah moves from Michigan to eastern Kentucky after her jobless father commits suicide." "Appalachian Mountain Books"

Carlson, Laurie. Kids Create! (Kids Can! Series #2) Williamson Publishing Company, 1990. Includes instructions for rolled paper beads, Indian bracelets, and models of Indian houses, covered wagons, and pioneer log houses.

Carpenter, Allan. Kentucky. (New Enchantment of America) Chicago: Children's Press, 1979. History, geography and contemporary life.

Caudill, Rebecca. Barrie and Daughter. New York: Viking, 1943
OP Account of mountain life in Kentucky in the early 1900's for teenage readers.

A Certain Small Shepherd. Illus. William Pene duBois. New York: Holt, 1965. The Harlan County native sets the traditional nativity story in Appalachia. Middle elementary. ***

Caudill, Rebecca. Contrary Jenkins. With James Ayers. Illus. Glen Rounds. New York: Holt, 1969. Humorous picture book about a man who says "no" when anyone else would say "yes".

Did You Carry the Flag Today, Charlie? New York: Holt, 1966. Charlie Cornett is having his first school experience.

The Far-Off Land. OP Set in 1780, this is the story of a sixteen year old girl who makes a dangerous trip through the mountains and then on the Tennessee river to Nashville.

The Happy Little Family. New York: Dell, 1989. The first in a series of five middle elementary novels reprinted in paperback. Other titles are Saturday Cousins, Schoolhouse in the Woods, Schoolroom in the Parlor, and Up and Down the River.

The House of the Fifers. New York: Longmans, 1954. OP A New York girl learns what makes her Kentucky farm family superior to her city friends.

A Pocketful of Cricket. Illus. Evaline Ness. New York: Holt, 1964. A picture book about early school experiences. Caldecott Honor Book.

Time for Lissa. New York: Nelson, 1959 OP A story about an orphan girl for middle elementary readers.

Tree of Freedom. New York: Viking, 1966. OP "The ingenuity, patience, and faith of the early settler is personified" in this story for middle school readers. Kentucky in the Classroom Newbery Honor Book

Ceder, Georgiana Doreas. Winter without Salt. New York: Morrow, 1962. OP Pioneers experience personal conflicts and encounters with Indians on the Kentucky frontier. For late elementary readers.

Chaffin, Lillie D. Freeman. New York: Macmillan, 1972. Set in an eastern Kentucky coal mining community, this is the story of a twelve year old boy who discovers that his parents are really his grandparents.

John Henry McCoy. New York: Macmillan, 1971. OP The problems of his family's moving back and forth from Appalachia to cities in search of jobs for his father are reflected in John Henry's desire to stay in one school and have a friend and a dog.

Chaffin, Lillie D. We Will Be Warm Till Springtime Comes. New York: Macmillan, 1980. "There is no heat in the cabin Billy Jack Blackburn, his mother and baby sister share, but Billy knows where he can find some coal." Kentucky in the Classroom For preschoolers.

Chambers, Catherine E. Daniel Boone and the Wilderness Road. (Adventures in Frontier America) New York: Troll, 1984. The story of pioneer settlement of the Bluegrass region.

Log Cabin Home. (Adventures in Frontier America) Troll, 1984.

Chase, Richard. American Folk Tales and Songs and Other Examples of English American Tradition as Preserved in the Appalachian Mountains and Elsewhere in the United States. New York: Dover, 1971. Reprint of the 1956 edition is of interest to kids and adults.

The Grandfather Tales. New York: Houghton-Mifflin, 1948. The second of the best-known and most widely used collections of mountain folk tales.

The Jack Tales: Folk Tales from the Southern Appalachians. New York: Houghton-Mifflin, 1943. Chase's first collection is a true classic.

Clark, Billy C. The Champion of Sourwood Mountain. New York: Putnam, 1966. OP A humorous story about teenage boys learning the ways of the woods in the Big Sandy Valley.

Goodbye Kate. New York: Putnam, 1964. OP Late elementary readers will enjoy this story of a boy's attempts to save a mule. ***

River Boy. New York: Putnam, 1958. OP Conflict over the flood wall at Catlettsburg is featured in this story for elementary kids.

Sourwood Tales. New York: Putnam, 1968. OP Short stories in regional dialect for middle and high schoolers.

The Trail of the Hunter's Horn. New York: Putnam, 1957. OP Jeb wants a hunting dog in this "account of rural Kentuckians' preoccupation with hunting." Mertins, Reading for Young People. The sequel to this book is The Mooneyed Hound (1978).

Clark, Thomas D. The Kentucky. (Rivers of America). New York: Holt, 1942. The classic history of the river, its land and people. ***

Cleaver, Vera and Bill. Where the Lilies Bloom. New York: Lippincott, 1969. A Newbery Award winner that tells the story of mountain dwelling brothers and sisters who hide their father's death in order to keep the family together.

Trial Valley. New York: Lippincott, 1977. Sequel to Where the Lilies Bloom.

Cole, Joanna and Stephanie Calmenson. Anna Banana: 101 Jump-Rope Rhymes. New York: Morrow, 1989.

The Eentsy, Weentsy Spider: Fingerplays and Action Rhymes. New York: Morrow, 1991.

Miss Mary Mack: And Other Children's Street Rhymes. Morrow, 1990.

Coleman, J. Winston. Kentucky: A Pictorial History. Lexington: University Press of Kentucky, 1971. All encompassing representation of the state that will appeal to all ages.

Cooper, Kay. Where Did You Get Those Eyes: A Guide to Discovering Your Family History. New York: Walker, 1988. Genealogy for kids.

Who Put the Cannon in the Courthouse Square? New York: Walker, 1984. "This book is a guide to local history, showing how to research and write history following a series of clues (historian-as-detective approach). Various kinds of data sources are described, including public records, cemeteries, and oral histories. Relatively short, and well-written, this can be a good source book for studying local communities." Kentucky in the Classroom For mid to late elementary readers

Couch, Ernie and Jill. Kentucky Trivia. Nashville, Rutledge Hill Press, 1991.

Credle, Ellis. Down, Down the Mountain. New York: Elsevier/Nelson, 1934. This classic is set in North Carolina.

D'Alelio, Jane. I Know That Building! Discovering Architecture with Activities and Games. Washington, D.C.: National Trust for Historic Preservation, 1989. A large, colorful book with plenty of games and observation activities to introduce children age eight and up to architecture.

- D'Amato, Janet and Alex D'Amato. American Indian Craft Inspirations. Evans, M. & Co. 1972. "The authors examine the materials and techniques used by the Indians in their crafts, and then outline adaptations for both beginner and expert craftsmen. With emphasis on costume, instructions are included for work with such materials as beads, shells, metals, and bone. 'Interesting, well-presented ideas with clear illustrations and instructions. . . Though authentic, the designs are adapted to easily acquirable materials.' SLJ" Children's Catalog
- Damrell, Liz. With the Wind. Illus. Stephen Marchesi. New York: Orchard, 1991. A Lexington author shows the strength a handicapped boy receives from riding a horse.
- Daugherty, James. Daniel Boone. New York: Viking, 1939. OP Newbery Award winning biography.
- Davis, H. Harold. This Place Kentucky. Color photographs by H. Harold Davis. Words by Kentuckians selected by Wade Hall. Louisville: Data-Courier, 1975. OP Older readers will enjoy the lucious photographs accompanied by exerpts from works of Kentucky authors past and present.
- Davis, Jenny. Checking on the Moon. New York, Orchard, 1991. Cab, having just finished eighth grade in Texas, spends the summer in a rundown Pittsburgh neighborhood helping in her grandmother's diner. She confronts the effects of serious neighborhood crime on her family and friends, and, in the process, learns about her own personal strengths. Mature themes.
- Good-bye and Keep Cold. New York: Orchard, 1988. "The plot of this youth novel revolves around Edna's recollections of her father's death in an eastern Kentucky strip mine accident, the courtship of her mother by the man who caused the accident, her mother's devastation at learning that her late husband had been infected with herpes by the local anti-poverty worker, and her mother's final devisiveness in dealing with her traumas." "Appalachian Mountain Books"
- Sex Education. New York: Orchard, 1988. Livvie meets David in their high school sex education class. Together they become involved with a young woman who is a victim of spouse abuse. Before David's violent death, the couple has fallen in love and, in a very mature manner, considered what their sex life will be. ***

- DeGering, Etta. Wilderness Wife: The Story of Rebecca Bryan Boone. New York: McKay, 1966. OP A biography for middle elementary students.
- DePaola, Tomie. The Popcorn Book. New York: Holiday House, 1978. Two contemporary boys discover the history of popcorn and what makes it pop, after which they pop and eat some. Early elementary.
- Dewey, Ariane. The Narrow Escapes of Davy Crockett. New York: Greenwillow, 1990. An easy reader in the tall tale tradition.
- Eifert, Virginia S. The Buffalo Trace. New York: Dodd, 1955. OP For middle and high schoolers, this is an account of the life of young Abraham Lincoln when his family first came to Kentucky. Sequels are Three Rivers South and Out of the Wilderness.
- Elkington, John et.al. Going Green: A Kid's Handbook to Saving the Planet. Illus. Tony Ross. New York: Puffin, 1990. Plenty of information for becoming ecologically aware and plenty of projects for kids who are.
- Fast, Howard Melvin. The Tall Hunter. New York: Harper, 1942. OP An historical novel for elementary readers which features Daniel Boone and Johnny Appleseed.
- Foreman, James. A Ballad for Hogskin Hill. New York: Farrar, 1979. A high school dropout returns to eastern Kentucky and soon finds himself in a battle over strip mining. For mature readers.
- Fox, John. The Little Shepherd of Kingdom Come. Lexington, KY: University Press of Kentucky, 1987. The effects of the Civil War on mountaineers as well as the upper classes of central Kentucky are depicted in this 1903 classic. Will be of interest to middle and high school students.
- Frierhood, Elizabeth. Ballad of Calamity Creek. OP "Set at the turn of the century, this story chronicles the adventures of a young woman who takes a teaching position in a Kentucky mountain settlement school, thinking she will be able to bring "culture" to the mountains. She soon discovers, however, that she has a lot to learn from her students and the people in the mountains. She also discovers the richness of mountain culture as represented in its music and domestic arts. This is one of the more balanced portraits of Appalachian Kentucky, and one of the few such for older readers." Kentucky in the Classroom

Fritz, Jean. Stonewall. New York: Puffin, 1979. Biography of the controversial Confederate general who grew up in West Virginia.

Gage, Wilson. pseud. Mary Q. Steele. Cully Cully and the Bear. Illus. James Stephenson. New York: Mulberry, 1987. Classic story of the hunter who can't shoot.

My Stars It's Mrs. Gaddy. New York: Greenwillow, 1991. Reprint of the three Mrs. Gaddy easy readers in one volume.

Galdone, Joanna. The Tailypo: a Ghost Story. Illus. Paul Galdone. New York: Clarion, 1977. The classic Appalachian tale.

Greene, Carol. Daniel Boone; Man of the Forest. (Rookie Biography) Chicago: Children's Press, 1990.

Gryski, Camilla. Cat's Cradle, Owl's Eyes: A Book of String Games. New York: Morrow, 1984. Companion volumes are Super String Games and Many Stars and More String Games.

Haley, Gail E. Jack and the Bean Tree: A Mountain Tale. New York: Crown, 1986. Down home version of the classic tale.

Jack and the Fire Dragon. New York: Crown, 1988. Companion volume to Jack and the Bean Tree.

Hall, Wade. The Kentucky Book. Louisville: Courier-Journal and Louisville Times Co., 1979. Older readers will enjoy this collection of impressions that people have had of Kentucky over the past two hundred years.

Hallman, Ruth. Tough Is Not Enough. Philadelphia: Westminster, 1981. "Exciting without being overly violent and romantic without being explicit, this book deals with the romance between a boy from an Appalachian city and a girl from a mountain hollow, both of whom live in families dominated by an alcoholic." "Appalachian Mountain Books"

Hamilton, Virginia. M.C. Higgins the Great. New York: Collier, 1974. "Newbery Award winning story about a 13 year old black boy growing up on a mountain threatened by a shifting slag heap." Kentucky in the Classroom

- Hart, Jane. Singing Bee! A Collection of Favorite Children's Songs. Illus. Anita Lobel. New York: Lothrop, 1982. Over 150 beautifully illustrated pages of traditional songs of childhood complete with very simple piano scores and title and subject indexes.
- Hay, John. Rover and Coo Coo. La Jolla, Green Tiger Press, 1986. A Frankfort author's retelling of a story about his ancestors who were pioneers in the Ohio River Valley. Longer picture book suitable for early to mid elementary.
- Hendershot, Judith. In Coal Country. Illus. Thomas B. Allen. New York: Knopf, 1987. Picture book depicting the life and mood around the coal mine.
- Henderson, A. Gwynn. Kentuckians Before Boone. (New Books for New Readers) Lexington: Kentucky Humanities Council, June 1992. Kentucky pre-history from an archaeologist. It is a fictional account of the life of a Native American family based on information uncovered at archaeological sites in central and northeastern Kentucky as well as on the records of early European settlers.
- Hiser, Berniece. The Adventures of Charlie and His Wheat Straw Hat. Illus. Mary Szilagyi. New York: Dodd, 1986. A picture book by a Kentucky native set in Breathitt County during the Civil War.
- Horwitz, Elinor. Mountain People, Mountain Crafts. New York: Lippincott, 1974. An examination of Appalachian crafts and the artists who make them. This is not a how-to book.
- Houston, Gloria. The Year of the Perfect Christmas Tree. Illus. Barbara Cooney. New York: Dial, 1988. Warm family story set in the mountains.
- Hudson, Virginia Cary. O Ye Jigs & Juleps. Illus. Karla Kuskin. New York: Macmillan, 1962. Appealing to late elementary students, "These humorous remembrances are from the diary written while the author was a student at Margaret Hall School in Versailles." Mertins, Reading for Young People
- Jennings, Judi. Why Work? (New Books for New Readers) Lexington: Kentucky Humanities Council, 1989. "The many meanings of work--from prehistory to the present, from around the world"

Johnston, Annie Fellows. The Little Colonel. There were more than a dozen books about the Little Colonel and her adventures growing up in the South around the turn of the century. Though they are out-of-print, many of them remain on library shelves and can give children of today an idea of the popular reading of days gone by. ***

Johnston, Tony. Yonder. Illus. Lloyd Bloom. New York: Dial, 1988. "With the eloquent simplicity of a Shaker hymn, Johnston's words capture the cyclical pattern of a farming way of life. . . in an earlier, simpler time." The Horn Book Picture book for pre-K through third grade

Jones, Arthur F. The Art of Paul Sawyer. Lexington: University Press of Kentucky, 1976. Older readers will be interested in this pictorial biography of the artist who painted many scenes of Frankfort.

Jones, Loyal and Billy Edd Wheeler. Laughter in Appalachia. New York: Ballantine, 1987. Older readers will enjoy this collection of jokes and stories. ***

Justus, May. Children of the Great Smoky Mountains. New York: Dutton, 1952. OP Short stories depicting many elements of folk culture for elementary children. There is a good chance of finding out-of-print titles by this author on your shelves.

The Complete Peddler's Pack: Games, Songs, Rhymes, and Riddles from Mountain Folklore. Knoxville, University of Tennessee Press, 1967.

Eben and the Rattlesnake. Champaign, IL: Garrard, 1969. OP A mountain folktale set in the days of circuit riders.

Jumping Johnny and Skedaddle. Evanston, IL: Row, Peterson, 1958. OP An early chapter book about a nine year old boy.

Lizzie. Chicago: Whitman, 1947. OP A nine year old girl dreams of a new dress.

Tales from Near-Side and Far. (American Folk Stories) New York: Garrard, 1970. OP Four stories for preschool and elementary age.

You're Sure Silly, Billy. New York: Garrard, 1972. OP Tennessee writer who lived in Eastern Kentucky tells a rollicking tale that will be good for the newest readers.

Kassem, Lou. Listen for Rachel. New York: Atheneum, 1986. A Civil War romance set in the Appalachian mountains.

Keats, Ezra Jack. John Henry: An American Legend. New York: Knopf, 1965. Set in West Virginia, this is a picture book rendition of the classic tall tale featuring a black hero.

Kentucky County Maps. C.J. Puetz, 601 West Seymour, Appleton, WI 54911. Contains a detailed black-on-white map of each county, brief history of the county, brief articles about topics of importance in Kentucky, short index of cities, line drawings of wildlife, brief marginal inserts about sites of interest and tidbits of trivia.

Key, Alexander. The Forgotten Door. New York: Scholastic, 1986. "When 'Little John' fell to earth from a different world, it was the family that ran Bean's Rock Shop, Smokey Mountain Gems, who rescued him." "Appalachian Mountain Books"

Klotter, James C. History Mysteries. (New Books for New Readers) Lexington: Kentucky Humanities Council, 1989. "The reader gets to play detective in four mysteries from Kentucky's past--the disappearances of James Harrod and 'Honest Dick' Tate, the battlefield death of Indian chief Tecumseh, and the assassination of William Goebel. Klotter offers clues but leaves the solutions to the reader."

Lakin, Pat. Jett Black Pick Up Truck. New York: Orchard, 1990. Picture book fantasy at the county dump--imaginative recycling.

Lancaster, Clay. Figi. 1989.

The Flight of the Periwinkle. 1987.

The Toy Room. 1988. Kentucky's architectural historian has written and illustrated three books about animals.

"The Flight of the Periwinkle is in the tradition of Lewis Carroll and L. Frank Baum, in which animals talk only in the dream land of fantasy. The Toy Room is reminiscent of Beatrix Potter and Margery Sharpe wherein animals converse freely with human beings over practical daily matters. Figi is at once the most realistic and the most imaginative of the three books in that communication between animals and people is in the language of signs and feelings, and therefore deeper than mere sounds and phrases." Illus in pen-and-ink drawings. Fourth grade and up. Available from Warwick Publications, Box 2500, Salvisa, KY 40372-9792

Langstaff, John. Frog Went a-Courtin'. Illus. Feodor Rojankovsky. New York: Harcourt, 1955. Caldecott winning rendition of the old ballad.

Lenski, Lois. Blue Ridge Billy. (Regional Stories) New York: Harper Collins, 1986. The regional classic.

Coal Camp Girl. New York: Lippincott, 1959. OP
Overly positive portrayal of coal camp life for late elementary schoolers.

Lewis, R. Barry. The Archeology of Kentucky. In press. To be available from The University Press of Kentucky. Presents the prehistory and history of Kentucky for the general public.

Lucas, Mark ed. Home Voices; A Sampler of Southern Writing. (New Books for New Readers) Lexington, Kentucky Humanities Council, 1991. A selection of stories and excerpts that is accessible to older readers.

Lynn, Loretta. Coal Miner's Daughter. New York: Contemporary, 1990. A reprint of the 1976 biography will appeal to older readers.

Lyon, George Ella. Basket. New York: Orchard, 1990. Picture story of a basket used and passed through three generations.

Borrowed Children. New York: Orchard, 1988. This story focuses on the teenage daughter of a middle class eastern Kentucky family coping with the Depression and with the birth of a new baby. Presents strong family values.

Cecil's Story. Illus. Peter Catalanotto. New York: Orchard, 1991. A young boy waits at home with neighbors while his mother nurses his injured father in a Civil War hospital.

Choices. (New Books for New Readers) Lexington: Kentucky Humanities Council, 1989. "... thirteen warm, funny, and sad short stories about people making hard decisions for their families and for themselves"

Come a Tide. Illus. Stephen Gammell. New York: Orchard, 1990. One of Lyon's family stories about a spring flood in Harlan County.

Lyon, George Ella. The Outside Inn. Illus. Vera Rosenberry. New York: Orchard, 1991. Bug, slugs, mud pies, etc. etc.

Red Rover, Red Rover. New York: Orchard, 1989. Family life and adjustments for the pre-teen daughter of a family in the eastern Kentucky mountains.

A Regular Rolling Noah. Illus. Stephen Gammell. New York: Bradbury, 1986. Harlan County native tells one of her family's stories in this picture book.

Together. Illus. Vera Rosenberry. New York: Orchard, 1989. Picture book about imaginative things friends do together.

McMeekin, Isabel McLennan. Journey Cake. New York: Messner, 1942. OP Late elementary students will enjoy this story of a freed slave who faces many dangers to bring her former master's children over the Wilderness Road into Kentucky.

Kentucky Derby. New York: McKay, 1949. OP The story of Aristides the first Derby winner. For late elementary.

McNair, Sylvia. Kentucky. (America the Beautiful) Chicago: Children's Press, 1988. History and geography of the state as well as a description of modern life. Many color illustrations. Suitable for late elementary and middle schoolers.

Marsh, Carole. Marsh has a series of nineteen books of fun facts as well as basic information about Kentucky. The oversized paperback format and cartoon illustrations make them appealing to all ages. Good for trivia games. Available from Gallopade Publishing Group, 235 E. Ponce de Leon Avenue, Suite 100, Decatur, GA 30030.

Martin, Bill. Barn Dance! Illus. Ted Rand. New York: Holt, 1986. A boy slips out of bed at night to join the farm animals and the scarecrow in a rollicking barn dance.

Meltzer, Milton. Underground Man. New York: Bradbury, 1972. OP "A white boy from southern Ohio begins the book a sixteen year old sissy but gets drawn deeper and deeper into the Underground Railroad during the 1830's. Much of the action takes place in northeastern Kentucky." "Appalachian Mountain Books"

- Miles, Miska. Hoagie's Rifle-Gun. Illus. by John Schoenherr. New York: Little, 1970. A picture book about a boy's attitude toward hunting.
- Miller, Jim Wayne. Newfound. New York: Orchard, 1989. A boy comes of age in this middle school novel by a Western Kentucky University professor and Appalachian heritage specialist.
- Milnes, Gerald. Granny Will Your Dog Bite and Other Mountain Rhymes. Illus. Kimberly Blucken Root. New York: Knopf, 1990. Picture book folklore for children, also available with audio cassette.
- Montell, William Lynwood. Ghosts Along the Cumberland: Deathlore in the Kentucky Foothills. Knoxville, University of Tennessee Press, 1975. Middle and high school students will be interested in this folklore collection which "describes beliefs relating to death omens, tales of the dead, and ghost narratives". Mertins, Reading for Young People
- Norman, Gurney. Kinfolks. Frankfort, KY: Gnomon, 1989. Reprint of the 1977 edition. "An inter-connected collection of stories--almost a novel--it begins when Wilgus Collier is eight and ends when Wilgus is in college. This book captures the spirit of working class eastern Kentuckians as well as any available. The mild "cussing" only serves to heighten the interest of teens." "Appalachian Mountain Books" To be made into a movie starring Kentuckian Ned Beatty. ***
- O'Dell, Scott. Journey to Jericho. Illus. Leonard Weisgard. New York: Houghton, 1969. A preschool and early elementary story about a family that leaves West Virginia coal country.
- Parish, Peggy. Let's Be Early Settlers with Daniel Boone. Illus. Arnold Lobel. New York: Harper, 1967. Includes instructions for making items used on the frontier.
- Petersham, Maud and Miska. The Rooster Crows; A Book of American Rhymes and Jingles. New York: Macmillan, 1945. Caldecott winning collection of old favorites including some standard Mother Goose.
- Patterson, Katherine. Bridge to Terabithia. New York: Crowell, 1977. Set in the hills of Virginia, this Newbery Award winner portrays a child dealing with the death of a friend.

- Patterson, Katherine. Come Sing, Jimmy Joe. New York: Dutton, 1987. One of America's finest juvenile writers has set this novel in West Virginia. It deals with the problems of an eleven year old boy who becomes a star in his family's gospel band.
- Perl, Lila. The Great Ancestor Hunt: The Fun of Finding Out Who You Are. New York: Clarion, 1989. Genealogy for kids.
- Pettit, Florence. How to Make Whirligigs and Whimmy Diddles and Other American Folkcraft Objects. New York: Crowell, 1972. "... descriptions of and directions for making all sorts of folkcraft, many common to Kentucky." Kentucky in the Classroom
- Ramsey, John M. Dog Tales. Berea, KY: Kentucke Imprints, 1987. A collection of folk tales originally published for adult literacy students but equally appropriate for late elementary readers.
- Rice, Alice Caldwell Hegan. Mrs. Wiggs of the Cabbage Patch. Lexington: University Press of Kentucky, 1979. A reprint of the classic 1905 story of a Louisville widow and her five children who are able to have fun and live a very productive life even in the face of poverty. ***
- Ritchie, Jean. Singing Family of the Cumberlands. Lexington: University Press of Kentucky, 1988. Reprint of the 1955 account of Ritchie family life which includes words and music to 42 songs.
- Roberts, Leonard. Old Greasybeard: Tales from the Cumberland Gap. Pikeville, KY: Pikeville College, 1980. A reprint of the 1969 edition, this collection of tales contains several country versions of standard fairy and nursery tales. Of interest to all readers.
- Roberts, Nancy. Ghosts of the Southern Mountains and Appalachia. Columbia, SC: University of South Carolina Press, 1978. Of interest to middle school readers.
- Rockwood, Joyce. Groundhog's Horse. New York: Holt, 1978. Set in 1750, this story concerns the depth of feeling an eleven year old Cherokee boy has for his horse.
- Rosen, Michael. We're Going on a Bear Hunt. Illus. Helen Oxenbury. New York: Macmillan, 1989. Oversized picture book rendition of a old favorite childhood participation story--traditional folk culture modernized.

- Rylant, Cynthia. Appalachia; the Voices of Sleeping Birds. Illus. Barry Moser. New York: Harcourt, 1991. In text and watercolors, this book evokes the nature of the people and beauty of the Appalachian environment.
- But I'll Be Back Again. New York: Orchard, 1989. In this autobiographical work for middle schoolers, Rylant deals with the reality of her absentee mother and her alcoholic father.
- Every Living Thing. New York: Bradbury, 1985. A collection of stories about the relationship between people and pets.
- Miss Maggie. Illus. Thomas DiGrazia. New York: Dutton, 1983. A favorite West Virginia author writes a heart-warming story for K-2. Young Nat makes friends with an eccentric old woman.
- Night in the Country. Illus. Mary Szilagyi. New York: Bradbury, 1986. This soothing picture book is good for bedtime.
- The Relatives Came. Illus. Stephen Gammell. New York: Bradbury, 1985. This Caldecott Honor Book shows the zaney things that can happen when kinfolk come.
- This Year's Carden. Illus. Mary Szilagyi. New York: Aladdin, 1984. Simple story, luscious illustrations.
- When I Was Young in the Mountains. Illus. Diane Goode. New York: Dutton, 1982. A young girl tells about her life in the extended family of a coal miner.
- Sandburg, Carl. Abe Lincoln Grows Up. New York: Harcourt, 1928. The classic biography will be of interest to late elementary and middle schoolers.
- Schnacke, Dick. American Folk Toys: 85 American Folk Toys and How to Make Them. New York: Putnam, 1973. Based on Appalachian research, this book will appeal to all but the youngest.
- Scott, Carol J. Kentucky Daughter. New York: Clarion, 1985. Teenage girl goes to live with relatives after her father dies in a mining accident.***
- Shore, June Lewis. Summer Storm. New York: Abingdon, 1977. OP Set in a central Kentucky town, this is a coming of age novel about a teenage girl.

- Shull, Peg. Children of Appalachia. New York: Messner, 1969.
Nonfiction for middle schoolers depicting the lives of three families in Bell County Kentucky in the 1960's.
- Siegel, Carolyn L. Jemima. A young adult novel about Daniel Boone's daughter. Berea, KY: Kentucke Imprints, 1986.
- Simons, Robin. Recyclopedia; Games, Science Equipment, and Crafts from Recycled Materials. Boston: Houghton Mifflin, 1976. Developed at the Boston Children's Museum, this book of activities and crafts for elementary age children is recommended by the Lexington Children's Museum and inspired their recycled art center.
- Smith, Doris Buchanan. Return to Bitter Creek. New York: Viking, 1986. A preteen girl moves back to the North Carolina mountains and adjusts to life and relatives there.
- Smith, Frances. The Little Girl Who Grew Up to Be Governor; Stories from the Life of Martha Layne Collins. Lexington, KY: Denham Publishing Co., 1991.
- Smucker, Anna Egan. No Star Nights. New York: Knopf, 1989.
"This picture book romanticizes a 1950's childhood in a West Virginia mill town. . . it will appeal to adults from the Ohio River Valley's industrial heartland, and will stimulate discussion between them and . . . kids."
"Appalachian Mountain Books"
- Steele, William O. Daniel Boone's Echo. New York: Harcourt, Brace, 1957. OP A humorous tall tale for preschool and early elementary.
- The Old Wilderness Road: An American Journey. New York: Harcourt, 1968. The significance of the Wilderness Road is explained in biographies of Thomas Walker, Elisha Wallen, Daniel Boone, and John Filson. For late elementary.
- The Year of the Bloody Sevens. New York: Harcourt, 1963. OP An eleven year old boy experiences fear and deprivation during the Indian wars in Kentucky.
- Stephens, Mary Jo. Witch of the Cumberlands. New York: Houghton, 1974. "Set in the Depression in Eastern Kentucky, this is the story of how the family of a new doctor becomes involved in the cultural conflicts between 'town' and 'hill' folk, in the unraveling of a 40 year old murder mystery." Kentucky in the Classroom For fifth or sixth grade

Stiles, Martha Bennett. Kate of Still Waters. New York: Macmillan, 1990. Central Kentucky family is losing its farm in this novel for middle school readers.

Sarah , the Dragon Lady. New York: Macmillan, 1986. Sarah is adjusting to her move from New York City to central Kentucky. ***

Still, James. Jack and the Wonder Beans. OP An Appalachian version of 'Jack and the Beanstalk' ***

Rusties and Riddles and Gee-Haw Whimmy Diddles. Lexington, KY: University Press of Kentucky, 1989. Authentic folklore with the emphasis on riddles and short rhymes. Includes in one volume two earlier books--Way Down Yonder on Troublesome Creek and The Wolfpen Rusties.

Sporty Creek: A Novel About an Appalachian Boyhood. Illus. Janet McCaffery. OP New York: Putnam, 1977. A story of warm family life for late elementary students captures the flavor of mountain dialect.

Streeter, James. Home is Over the Mountains: The Journey of Five Black Children. New York: Garrard, 1972. OP "A moving autobiographical story of a ten-year old boy who led four of his younger brothers and sisters from their home in the Mississippi hills to where their parents were living in the Tennessee mountains." "Appalachian Mountain Books"

Stuart, Jesse. The Beatinest Boy. Ashland, KY: Jesse Stuart Foundation, 1989. A reprint of the Greenup Countian's 1953 story about the boy who wants to give his grandmother a special Christmas present.

Clearing in the Sky and Other Stories. Lexington, KY: University Press of Kentucky, 1984. A collection easily accessible to middle school readers.

Head O' W-Hollow. Lexington, KY: University Press of Kentucky, 1979. Stuart's first collection of stories will interest middle school readers.

Hie to the Hunters. Ashland, KY: Jesse Stuart Foundation, 1988. Originally issued in 1950, this is the story of an eastern Kentucky teenage boy who shares the joys of mountain life with a less than enthusiastic city boy.

A Jesse Stuart Reader. Ashland, KY: Jesse Stuart Foundation. Perhaps the best Stuart collection, originally issued in 1936.

Stuart, Jesse. My World. (Kentucky Bicentennial Bookshelf) Lexington: University Press of Kentucky, 1975. Autobiographical account of Stuart's travels throughout Kentucky, the U.S. and the world. ***

A Penny's Worth of Character. Ashland, KY: Jesse Stuart Foundation, 1988. A reprint of the 1954 story of "a boy from the hills who learns that his reputation for honesty is more important than money. . . much more popular with adults than children." "Appalachian Mountain Books" Sequel is Old Ben (1970 OP). ***

A Ride with Huey the Engineer. Ashland, KY: Jesse Stuart Foundation, 1988. Two stories from the 1960's about the railroads Stuart loved as a youth. ***

The Rightful Owner. Ashland, KY: Jesse Stuart Foundation, 1989. A boy and dog story.

Split Cherry Tree. Ashland, KY: Jesse Stuart Foundation, 1990. Short story made into a movie.

The Thread That Runs So True. New York: Scribner, 1958. Stuart's experiences as a school teacher. ***

Taylor, Richard. Three Kentucky Tragedies. (New Books for New Readers) Lexington: Kentucky Humanities Council, January 1992. High drama and adventure in these tales from the darker side of Kentucky's history.

Walter, F. Virginia. Great Newspaper Crafts. New York: Sterling/Hyperion, 1991. The ultimate recyclable art experience.

Ward, Lynd. The Biggest Bear. New York: Houghton-Mifflin, 1952. A standard picture book that depicts the mountain lifestyle.

Weiss, Harvey. Shelters: From Tepee to Igloo. New York: Crowell, 1988. "Describes a number of shelters constructed from different types of materials and suitable for varying climates including tepees, yurts, log cabins, stone houses and igloos." Children's Catalog

Weitzman, David. My Backyard History Book. (Brown Paper School) Boston: Little, 1975. Though about half of this book contains activities on genealogy and architecture for kids, there is much helpful folklife information on o. . . history, food ways and music activities. Lots of projects to help kids learn about history by learning about their own families.

- Wharton, Mary E. and Roger W. Barbour. Trees & Shrubs of Kentucky. (Kentucky Nature Studies) Lexington: University Press of Kentucky, 1973. Ecology, natural history and an identification guide for older readers.
- White, Ruth. Sweet Creek Holler. New York: Farrar, Straus & Giroux, 1988. A middle school novel about a twelve year old girl's life in the southwest Virginia coalfields.
- Wilkie, Katharine E. A Lexington author who wrote many juvenile biographies, most for Bobbs-Merrill. Though her work is almost all out-of-print, much of it can be found on library shelves. The following is a list of her Kentucky biographies:
- Mary Todd Lincoln: Girl of the Bluegrass (1954)
 - Daniel Boone: Taming the Wilds (1960)
 - The Man Who Wouldn't Give Up: Henry Clay (1961)
 - Frontier Nurse: Mary Breckinridge (1969)
 - Kentucky Heritage (1966)
- Wilson, Forrest. Architecture: A Book of Projects for Young Adults. New York: Van Nostrand Reinhold, 1968. Discussions of architectural elements and how to construct models of them using common items such as string, cardboard, sugar cubes, etc.
- What It Feels Like To Be a Building. Washington, D.C.; National Trust for Historic Preservation, 1988. Principles of physics and architecture combined in an entertaining cartoon format suitable for mid elementary and older.
- Wolff, Ruth. A Crack in the Sidewalk. New York: Scholastic, 1965. A teenage girl who is an Appalachian migrant in Ohio is seen through her junior high and high school years as she experiences romance and the problems of being a high school drop out.
- Wolfman, Ira. Do People Grow on Family Trees? Genealogy for Kids and Other Beginners; the Official Ellis Island Handbook. New York: Workman, 1991. A guide to finding out one's own family history and how to formally record it.

BOOKS FOR YOUNG PEOPLE
supplement

- Brown, Dottie. Kentucky. (Hello U.S.A.) Minneapolis: Lerner, 1992. A small, colorful guide which includes chapters on Kentucky's history, geography, modern life and efforts to protect the environment. Late elementary through middle school.
- Brown, Roberta Simpson. The Walking Tree and Other Scary Stories. Little Rock: August House, 1991. This Middletown author has set her stories in Adair and Russell Counties. Older readers. (recommended by Louisville storyteller, Mary Hamilton)
- Carduto, Michael J. and Joseph Bruchac. Keepers of the Earth; Native American Stories and Environmental Activities for Children. Golden, CO: Fulcrum, 1988. teachers guide available for this well-known storyteller's collection
- Carson, Jo. Stories I Ain't Told Nobody Yet; Selections from the People Pieces. New York: Orchard, 1989. Appalachian family themes in poetry for young adults
- Caudill, Rebecca. Come Along. Illus. Ellen Raskin. New York: Holt, 1969. Haiku picture book
- Wind, Sand, Sky. Illus. Donald Carrick. New York: Dutton, 1976. Haiku picture book
- Cole, Norma. The Final Tide. New York: McElderry, 1990. A novel about a family's adjustment to the impending flood of their farm as a result of the construction of the Wolf Creek Dam in south central Kentucky. Late elementary and middle school. Kentucky author.
- Couch, Ernie and Jill. Kentucky Trivia. Nashville: Rutledge Hill, 1991. 191 pages of questions and answers on geography, entertainment, history, arts and literature, sports and leisure, and science and nature. Will appeal to older readers.

- Crabb, Anne P. Carried Off by the Indians; Capture of the Girls from Ft. Boonesborough as Told by the Pioneers. self published, 1991. Young adult paperback account using many primary sources. Available from the author (2071 Greentree Drive, Richmond, KY 40475)
- Dionetti, Michelle. Coal Mine Peaches. Illus. Anita Riggio. New York: Orchard, 1991. A nostalgic picture book in which a girl tells stories of her grandfather who worked in the coal mines of Pennsylvania. The focus is on "the importance of family history in giving children a sense of themselves." Hornbook, Jan/Feb 92
- Gabhart, Ann. This Lawrenceburg author has written numerous young adult paperback romances and juvenile adventure stories. Those currently in print are:
Discovery at Coyote Point. Avon, 1989.
For Sheila. Avon, 1991.
The Gifting. Simon and Schuster, 1987.
Only in Sunshine. Avon, 1988.
Two of a Kind. Avon, 1992.
Wish Come True. Avon, 1988.
- Oughton, Jerrie. How the Stars Fell into the Sky; a Navajo Legend. Illus. Lisa Desimini. Boston: Houghton, Mifflin, 1992. An adaptation of a creation myth by a Lexington author. Illustrations are very dramatic with deep, intense colors. K-4.
- Rockwood, Joyce. Groundhog's Horse. New York: Holt, 1978. An Indian story for middle elementary grades by a former resident of Owen County.
- Rylant, Cynthia. Missing May. New York: Orchard, 1992. After the death of the beloved aunt who has raised her, twelve-year-old Summer and her uncle Ob leave their West Virginia trailer in search of the strength to go on living. Late elementary and middle school
- Sawyer, Ruth. Journey Cake, Ho! Illus. Robert McCloskey. New York: Viking, 1953. Standard nursery tale with mountain setting. OP in hardback, but available in paper.

Shelby, Anne. Potluck. Illus. Irene Trivas. New York: Orchard, 1991. A multiethnic alphabet picture book by a Lexington author.

We Keep a Store. Illus. John Ward. New York: Orchard, 1990. A young African-American girl tells about her family's rural general store in this picture book.

Stockham, Peter, ed. Little Book of Early American Crafts and Trades. New York: Dover, 1976. Recommended by Vicky Middleswarth of the Kentucky Historical Society.

Strobell, Adah Parker. "Like It Was" Bicentennial Games 'n Fun Handbook. OP Washington, D.C.: Acropolis/National Recreation and Park Association, 1975. Pageantry, crafts music, games, recipes, and pastimes of the Colonial Era. Ann Marple of Oldham County found this in her collection and says it is very useful.

Stuart, Jesse. Old Ben. Ashland, KY: Jesse Stuart Foundation, Feb 1992. A revised edition of the old favorite

BOOK LINKS
Connecting Books, Libraries, and Classrooms

Kentucky Department for Libraries and Archives is pleased to have been given permission to reprint the following articles from Book Links. Except for the color, they are reproduced as they appeared in the May 1991 issue so that librarians unfamiliar with Book Links may see how attractive and usable its format is. These articles are typical of the quality and practicality of all Book Links offerings. We are pleased to have them in time for READiscover Kentucky.

"Book Links: Connecting Books, Libraries, and Classrooms is a magazine designed for teachers, librarians, library media specialists, booksellers, parents, and other adults interested in connecting children with books. In response to the trend of using children's trade books in the classroom, the curriculum role of the school library media center, the increased programming in public libraries, and the heavy reliance of day-care centers and nursery schools on children's literature, Book Links will publish bibliographies, essays linking books on a similar theme, retrospective reviews, and other features targeted at those educating children from preschool through eighth grade."

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Where the Lilies Bloom by Vera and Bill Cleaver

by Pat Scales

Today at noon I leaned my back against a cloud and ate my lunch. And afterward, coming down the slopes, I saw a lake of blue flowers and then a long, wide scarf of deep maroon ones. This is fair land, the fairest I have ever seen."

To some travelers the secluded, tilted houses that cling to the edges of mountain ridges deep in the heart of Appalachia represent poverty, ignorance, and social isolation. To others, Appalachia means hard work, family, contentment, and beauty. How one sees this "fair land" depends upon one's understanding of the free and independent nature of the Appalachian people.

Such insights are best gained by living there or through lengthy visits, where one can get a clear view of the people and the contributions they have made to American culture. The skilled hands of the craftspeople, the slow drawl of the storyteller, the swift, even stitches of the quilters, and the quiet laughter of the children at play symbolize a tradition nearly as old as the mountains themselves. Regardless of whether you live in Appalachia or in another part of the country, one way to share and preserve these traditions is through books.

Unless children live there, their knowledge of the Appalachian region is often limited to facts found in textbooks during a regional study of the United States. How much better to introduce students to this fascinating region through reading and studying novels, such as *Lilies*, which give students the opportunity to experience the ways of the Appalachian people and develop an aesthetic appreciation for the land.

Mary Call Luther, the spunky and strong-willed 14-year-old heroine of

the Cleavers' novel, is made head of the Luther family when her father dies. At his deathbed, Mary Call makes three promises to Roy Luther: one, she will always be proud to be a Luther; two, she will keep the family together; and, three, she will never let Devola, her older sister ("womanly in form but with a child's heart and a child's mind"), marry Kiser Pease, the Luthers' landlord. Determined to keep her promises, Mary Call climbs to the top of "Old Joshua," pulling a wagon loaded with her father's dead body, and secretly buries him in a grave that he dug himself. She instructs her brother and sisters to lie about Roy Luther's death to prevent the welfare department from separating the family. Mary Call soon realizes that keeping her father's death a secret won't be easy, especially when nosy Mrs. Connell becomes suspicious and begins snooping around the Luther dwelling for any hint of Roy Luther's absence. There's also the problem of Kiser Pease, who keeps pestering Mary Call to let him talk with Roy Luther about marrying Devola.

The responsibility for caring for her three siblings weighs heavily on Mary Call. "He [Roy Luther] knew I was tough and strong and he knew I could do everything he ordered." But, Roy Luther, "never a strong man or one able to think things out," didn't consider how the surviving Luthers would endure his legacy of "defeat and all that goes with it." How do they deal with the leaky roof in their run-down house? Can they possibly pay off Roy Luther's debts? How do they prepare for the approaching winter season? Where do they get money to buy necessary food and supplies? Finally, Mary Call holds a family meeting and the children decide to become wildcrafters. The land is bountiful, and the Luthers become experts at identifying the medicinal plants and herbs that Mary Call sells to Mr. Connell and local warehouses. However, other hardships develop, and the Luthers are on the brink of "defeat" when Kiser Pease learns of Roy Luther's death and announces his intent to marry Devola and become guardian to all the Luthers. When Mary Call unsuccessfully attempts to stop the marriage, Devola assures her, "It's all right. You did the best you could. You did real good."

The writers are master storytellers with an obvious knowledge of the Appalachian people. The novel, distinctively written in the first person from Mary Call's point of view, uses dialect to create an authentic regional flavor. The characters are well developed and the plot is carefully constructed. The Cleavers skillfully use figurative language that forms visual pictures of the land, and they leave readers with a lasting image of a unique culture that represents the core of eastern America.

Setting the Classroom Atmosphere:

- Exhibit travel posters and pictures of the Great Smoky Mountains.
- Check your school library for other works of fiction set in Appalachia. For example, consider *Return to Bitter Creek* by Doris Buchanan Smith, *Sweet Creek Holler* by Ruth White, or other titles in the Appalachian bibliography in this issue's Reading the World. Display the books and have your students booktalk them to each other.

Initiating Activities:

- Play a recording of "Appalachian Spring" by Aaron Copeland or the cassette from *Granny Will Your Dog Bite?* by Gerald Milnes. Ask students to discuss the images that appear in their minds as the music is playing.
- Read aloud Cynthia Rylant's picture books *When I Was Young in the Mountains* and *The Relatives Came*. Discuss the setting of each book and list the features of the land as portrayed in the pictures. Discuss how the two different illustrators (Diane Goode and Stephen Gammell) each give flavor to Rylant's texts and to the region through their artwork. Talk about the families in the books—how they live, what they do for a living, what their recreational activities are, and other unique qualities.
- Invite a storyteller to tell an Appalachian ghost story to the class.

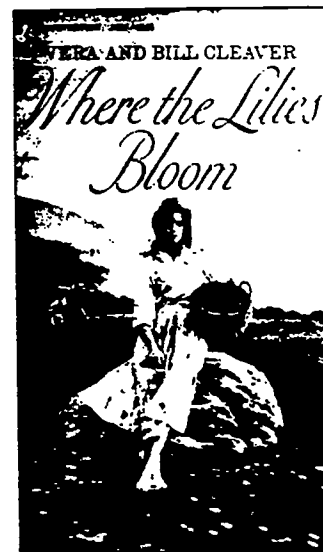
Discussion Points

- How important is the setting of the story? Locate phrases in the book that describe Trial Valley, where the Luthers live, and the surrounding mountains.

- Why do you think Roy Luther chose Mary Call to head the family?
- Romey, Mary Call's 10-year-old brother, wanted to give Roy Luther a "proper" burial. How does Romey describe a "proper" burial? What made Romey decide that the grave up on "Old Joshua" was good enough for Roy Luther?
- Mary Call tricks Kiser Pease into signing a paper giving the Luthers the house and land they occupy. What does Kiser mean when he replies, "the price of freedom comes mighty dear sometimes"?
- Why do you think Mrs. Connell was so interested in the Luthers?
- Why does Mary Call think that ignorance is worse than being poor?
- Mary Call promised Roy Luther that she wouldn't let Devola marry Kiser Pease. Why do you think Mary Call broke her promise and let Devola marry Kiser?
- What does Mary Call mean when she says, "Spring is a wondrous necessity"?
- The Cleavers use similes (e.g., "I swelled up like a toad") and metaphors (e.g., "Then they'd find out who was hateful and a slave driver") to create certain images. Find other examples of similes and metaphors in the book.
- Personification is also used throughout the story (e.g., "This land is going to be good to us"). Find other examples of this form of figurative language.

Activities

- After discussing Appalachian dialect with the class, have them list examples from the book (e.g., "You're enough to skeer a man"). Some students might research Appalachian superstitions and then, using Appalachian dialect, write a folktale based on one of the superstitions.
- Working together in pairs or small groups, make a class book, "A Guide to Wildcrafting." Library research could include searching for names of plants and herbs that can be used for medicinal purposes. List the ones that the Luthers hunted for in the book and locate information on them. Draw pictures and write brief paragraphs about each plant, indicating its use.



Cleaver, Vera and Cleaver, Bill. *Where the Lilies Bloom* 1969 HarperCollins \$12.95 (0-397-31111-7). HarperCollins/Trophy paper \$2.95 (0-06-447005-9)

- List words and phrases that best describe Trial Valley, which can then be incorporated into short articles for a travel-style magazine.
- Compose a journal entry that Mary Call might have written on Devola's wedding day.
- Chart the evolution of Mary Call's feelings about Kiser Pease in relation

to changes that you, the reader, felt about this man. Pinpoint passages that the Cleavers used to effect this shading in characterization.

Pat Scales is a library-media specialist at Greenville Middle School, Greenville, South Carolina.

Making a Study Print

Designing a study print allows students to combine library research, writing, and art. The diversity of Appalachia-related topics—quilting, weaving, spinning, corn shucking, candy pulling, basket weaving, wood carving, square dancing, soap making, churning, feuding, storytelling, candle making—makes the project especially adptable to a study of this region.

- Materials: Half a sheet of white poster board per student, felt-tip markers, crayons, colored pencils, etc.
- One side of the Study Print should have:
 - ⇒ A report that includes an opening paragraph, a topic sentence within each paragraph, proper language without slang expressions, pertinent facts, and a conclusion.
 - ⇒ Key words (vocabulary words that are important to the report).
 - ⇒ Questions (follow-up questions that are based on information within the report).
 - ⇒ Activities (follow-up activities classmates would enjoy doing to broaden their knowledge of the topic of the report).
 - ⇒ Bibliography (sources used to obtain information for the report).
- The reverse side of the Study Print should be:
 - ⇒ An illustration (a neatly and accurately drawn, full-colored picture that relates to the report).



Student work, Greenville Middle School

Your school and public libraries will have additional material on these subjects.

Appalachia

"Morning in the houses in Appalachia is quiet and full of light and the mountains out the window look new, like God made them just that day. Night in these houses is thick, the mountains wear heavy shawls of fog, and giant moths flap at the porch lights while cars cut through the dark hollows like burrowing moles."

—From Cynthia Rylant, *Appalachia: The Voices of Sleeping Birds*

by Susan Golden

Within the vast region known as Appalachia, which consists of parts of Maryland, Ohio, Virginia, West Virginia, Kentucky, North Carolina, Tennessee, South Carolina, Georgia, and Alabama, are many unique cultures and communities. Most of these were physically isolated from the rest of the country for a long time. Scotch-Irish, English, Germans, and others settled the land; today Appalachian culture reflects the bringing together of these influences and traditions into a harmonious whole. Some of the hallmarks of the culture are close-knit families, strong religious feelings, distinctive music, and crafts reflecting a keen awareness of nature. Individualism, interdependence, love of land, and pride in heritage are other enduring threads.

The books in this bibliography present an honest, balanced picture of the region, in all its complexity and beauty, rather than a one-sided media stereotype accentuating the poverty of the so-called hillbilly. The reality of life in any traditional culture encompasses conflict with the outside world, as individuals change within themselves and deal with outside forces over which they have no control. Several of the novels in this list look back to the 1930s and 1940s, a time of great changes in the mountains, as the TVA, highway construction, and war took their inevitable tolls on a formerly coherent and insular way of life. New people came in, some mountaineers left for better jobs, and a way of life slowly changed. Yet, despite the homogenizing influence of national media, easier travel, and more money, a rich and distinctive culture still survives in Appalachia, one well worth reading about and learning from. Additional insights into this world framed by hills and ridges can be gleaned from Pat Scales' exploration of Vera and Bill Cleaver's *Where the Lilies Bloom*, in this issue.

This list can also be used for a model of discussion and evaluation of students' own microcultures. Suggest they explore what has changed in their communities in the last 10, 20, and 50 years. What has been lost and gained? What is distinctive about the art, music, literature, and way of life that surround them? Talking to elders in the community or studying maps and photographs of previous times and comparing them to maps and photographs of today (possibly student-made) will develop research skills and stimulate comprehension of what a community is. Writing and drawing about what is important to them, as suggested in *An Appalachian Scrapbook*, will bring out a pride in their community that may not have been recognized before.



From Cynthia Rylant, *Appalachia: The Voices of Sleeping Birds*.
Illustrated by Barry Moser

Bulla, Clyde Robert. Illus. by **Sandin, Joan.** *Daniel's Duck.* 1979. HarperCollins, \$10.70 (0-06-020908-9); HarperCollins/Trophy, paper, \$3.50 (0-06-444031-1).

Carter, Forrest. *The Education of Little Tree.* 1985. University of New Mexico Press, \$16.95 (0-8263-1233-0); paper, \$10.95 (0-8263-0879-1).

Caudill, Rebecca. Illus. by **Ness, Evaline.** *A Pocketful of Cricket.* 1964. Holt, \$14.95 (0-8050-1200-1).

Gage, Wilson. Illus. by **Hafner, Marilyn.** *The Crow and Mrs. Gaddy.* 1984. Greenwillow, \$10.25 (0-688-02535-8).

Hendershot, Judith. Illus. by **Allen, Thomas B.** *In Coal Country.* 1987. Knopf, \$14.95 (0-394-88190-7).

Houston, Gloria. Illus. by **Cooney, Barbara.** *The Year of the Perfect Christmas Tree.* 1988. Dial, \$13.95 (0-8037-0299-X).

Lyon, George Ella. Illus. by **Gammell, Stephen.** *Come a Tide.* 1990. Watts/Orchard/Richard Jackson, \$14.95 (0-531-05854-9).

Lyon, George Ella. Illus. by **Gammell, Stephen.** *A Regular Rolling Noah.* 1986. Bradbury, \$13.95 (0-02-761330-5); Macmillan/Aladdin, paper, \$4.95 (0-689-71449-1).

O'Kelley, Mattie L. *Circus.* 1986. Little, Brown, \$12.95 (0-316-63804-8).

K-Gr. 3. Young Daniel is crushed when people laugh at his first woodcarving, until the best carver in the valley encourages him to continue. Warm, earth-toned illustrations depict rustic details of a Tennessee mountain farm and town life of an earlier time.

Gr. 4-8. Originally published in 1976, this reissue provides a tender reminiscence by a Cherokee boy, whose coming-of-age story in 1930s Appalachia makes a fine read-aloud.

K-Gr. 2. As Jay fills his pockets with treasures from nature, including a fiddling cricket that becomes his pet, Caudill's attention to detail and Ness' use of earth tones bring together the sights and sounds of the hills around his home. Also use the author's *My Appalachia: A Reminiscence.*

Gr. 1-3. Mrs. Gaddy, a jovial country woman, is happily tending her farm until a pesty black crow interferes; a final confrontation brings them together long enough to realize their tricks on each other have been a waste of time.

K-Gr. 5. The coal mine and its pervasive effects never diminish the lives of these Ohio miners and their families in the 1930s, regardless of the time of year. Every full-page, color-pastel illustration is framed and tinted with charcoal just as every house, person, and stream is tainted by coal and its dust.

Preschool-Gr.3. Houston tells an old-fashioned Christmas story that rings true with mountain dialect, customs, and landmarks.

Preschool-Gr. 2. A spring flood threatens to wash away a small Kentucky mountain community, but even in disaster there's humor and help to be found.

Preschool-Gr. 2. The shimmering paintings and free-flowing text roll along with a young boy who helps a neighboring family move from their Appalachian mountain farm to Canada.

Preschool-Gr. 3. Brightly colored and richly detailed illustrations chronicle the anticipation and excitement the annual visit of the circus brings to a small town nestled among rolling hills.



Ray, Deborah. *My Dog, Trip.* 1987. Holiday, \$11.95 (0-8234-0662-8).

Gr. 1-4. Young Allie tells the story, in her own West Virginia mountain dialect, of the joy and anguish she experiences in raising a puppy whose mother has been killed in a car accident.

Smucker, Anna Egan. Illus. by **Johnson, Steve.** *No Star Nights.* 1989. Knopf, \$12.95 (0-394-89925-3).

K-Gr. 3. A thriving steel industry provided a living for many people in the West Virginia panhandle, but also robbed them of some of the natural beauty of their environment, such as a starlit sky. Striking aspects of this 1950s story, told from a young girl's perspective, are Smucker's

Rylant: Growing Up in Appalachia.



Cynthia Rylant

Dev Pilley

Through descriptive words and astute characterizations, Cynthia Rylant gives readers multisided portrayals of the land where she grew up. Listed below is a sampling of her fiction, picture books, and poetry that, while reflecting a specific sense of place, are imbued with universal emotions.

Rylant, Cynthia. Illus. by **Moser, Barry.** *Appalachia: The Voices of Sleeping Birds.* 1991. HBJ, \$14.95 (0-15-201605-8).
Gr. 2-6. Rylant's poetic recollection of the region is expanded through Moser's evocative full-color portraits.

Rylant, Cynthia. *A Blue-Eyed Daisy.* 1985. Bradbury, \$11.95 (0-02-777960-2); Dell/Yearling, paper, \$2.50 (0-440-40927-6).
Gr. 4-7. Short stories for each season illuminate the lives of 11-year-old Ellie Farley and her family in a coal mining town in West Virginia.

Rylant, Cynthia. *But I'll Be Back Again: An Album.* 1989. Watts/Orchard/Richard Jackson, \$12.95 (0-531-05806-0).
Gr. 5-8. Rylant remembers her youth, with its early losses and good times, in this poignant memoir filled with the sights, sounds, and people of her small West Virginia town.

Rylant, Cynthia. Illus. by **DiGrazia, Thomas.** *Miss Maggie.* 1983. Dutton, \$11.95 (0-525-44048-8).
K-Gr. 3. Young Nat's fear and his embarrassed feelings about the elderly Miss Maggie are overcome when he discovers the truth about his neighbor.

Rylant, Cynthia. Illus. by **Gammell, Stephen.** *The Relatives Came.* 1985. Bradbury, \$12.95 (0-02-777220-9).
Preschool-Gr. 2. The relatives from Virginia pack their ramshackle old car full of goodies and travel winding mountain roads for a family visit.

Rylant, Cynthia. Illus. by **Gammell, Stephen.** *Waiting to Waltz: A Childhood.* 1984. Bradbury, \$11.95 (0-02-778000-7).
Gr. 5-8. Thirty crystalline poems about growing up in Beaver, West Virginia, are illustrated with soft, evocative pencil drawings.

Rylant, Cynthia. Illus. by **Goode, Diane.** *When I Was Young in the Mountains.* 1982. Dutton, \$12.95 (0-525-42525-X); paper, \$3.95 (0-525-44198-0).
Preschool-Gr. 3. In a pleasurable reminiscence of her mountain childhood, Rylant's young character opens the door to each memory with the rhythmical title phrase. A Caldecott Honor book.

"They say that to be a writer you must first have an unhappy childhood. I don't know if unhappiness is necessary, but I think maybe some children who have suffered a loss too great for words grow up into writers who are always trying to find those words, trying to find a meaning for the way they have lived."

—From Cynthia Rylant,
But I'll Be Back Again:
An Album.

vivid descriptions personifying the steel mill machinery as beasts and Johnson's glowing full-page oil paintings, reminiscent of Edward Hopper.

Fiction

Burch, Robert. *Ida Early Comes over the Mountain.* 1980. Viking, \$12.95 (0-670-39169-7); Puffin, paper, \$3.95 (0-14-034534-5).

Byars, Betsy. Illus. by **Himler, Ronald.** *After the Goat Man.* 1974. Viking, \$13.95 (0-670-10908-8); Puffin, paper, \$3.95 (0-14-031533-0).

Byars, Betsy. *Good-bye, Chicken Little.* 1979. HarperCollins, \$12.89 (0-06-020911-9).

Gr. 4-6. Life is never dull after Ida Early, with her tall stories and unusual appearance, suddenly shows up to take care of the motherless Sutton family. Set in the Georgia mountains during the Depression, this humorous story makes a good read-aloud.

Gr. 5-7. Figgy's eccentric grandfather, nicknamed the Goat Man, barricades himself in an old family cabin in West Virginia when the wrecking crews come to demolish it to make way for an interstate highway.

Gr. 4-6. No stranger to tragedy, Jimmie is nevertheless devastated by guilt when his carefree uncle drowns after making a senseless bet to walk across a frozen river. This honest, unsentimental story, dealing with grief and the acceptance of death, is set in the West Virginia coal fields.

Close Up:

Use the Story Links
No Star Award

Suggest children describe a town starting with the how polluted it is, based on industry fumes, hurricanes, or other phenomena have obscured the sky where they live. Discuss how Johnson's illustrations provide emotional power and backup to the story. Use in conjunction with Hendershot's *In Coal Country*.

"A real gift" from Appalachia

GRANNY WILL YOUR DOG BITE AND OTHER MOUNTAIN RHYMES

By Gerald Milnes

Illustrated by Kimberly Bulcken Root

"From the introduction, through the 47 rhymes, songs, and riddles, I was delighted, captivated. . . . Everyone involved in the collaboration that makes a book—not to mention all the storytellers and front-porch fiddlers Mr. Milnes visited to collect his material—has given us a real gift."—George Ella Lyon, *The New York Times Book Review*

"Anyone interested in language or folk traditions will find much delight in this collection. . . . Root's illustrations enrich the rhymes."

—*School Library Journal*

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Slipcased hardcover book with a foot-stomping 40
minute cassette featuring authentic Appalachian
instruments. \$18.95 (0-394-85363-6)

Alfred A. Knopf



Caudill, Rebecca. Illus. by **Pene Du Bois, William.** *A Certain Small Shepherd.* 1965. Holt, \$9.95 (0-03-089755-6); Dell/Yearling, paper, \$2.50 (0-440-41194-7).

Cleaver, Vera and Cleaver, Bill. *Trial Valley.* 1977. HarperCollins, \$12.89 (0-397-32246-1).

Cole, Norma. *The Final Tide.* 1990. Macmillan/Margaret K. McElderry, \$13.95 (0-689-50510-8).

Davis, Jenny. *Good-bye and Keep Cold.* 1987. Watts/Orchard/Richard Jackson, \$12.95 (0-531-05715-1); Dell, paper, \$2.95 (0-440-20481-X).

Green, Connie Jordan. *The War at Home.* 1989. Macmillan/Margaret K. McElderry, \$12.95 (0-689-50470-5).

Houston, Gloria. Illus. by **Allen, Thomas B.** *Littlejim.* 1990. Philomel, \$14.95 (0-399-22220-0).



Kassem, Lou. *Listen for Rachel.* 1986. Macmillan/Margaret K. McElderry, \$11.95 (0-689-50396-2).

Lawson, John. *The Spring Rider.* 1968. HarperCollins, \$12.89 (0-690-04785-1); HarperCollins/Trophy, paper, \$3.50 (0-06-440349-1).

Lyon, George Ella. *Borrowed Children.* 1988. Watts/Orchard/Richard Jackson, \$12.95 (0-531-05751-8).

Gr. 3-6, younger for reading aloud. Realistic, yet imbued with the feel of a fairy tale, this simply told story tells how the miracle of birth that a mute young boy witnesses on Christmas morning causes a miracle in his own life.

Gr. 5-up. This sequel to *Where the Lilies Bloom* (see "Book Strategies" in this issue) finds Mary Call, now 16, deliberating over two suitors and about an abandoned child who needs her.

Gr. 5-8. When a TVA power project threatens to flood a Kentucky valley community in 1948, most people are resigned to moving to higher ground, but 14-year-old Geneva Haws worries about her Granny, who plans to stay and die during the "final tide." Unexpected touches of humor punctuate this story of the destruction of a close-knit community. Cole's novel will bridge well to Alice and Martin Provensen's picture book *Shaker Lane*.

Gr. 7-9. A complicated, often tumultuous life evolves for eight-year-old Edda Combs and her family after her father is killed in a strip mining accident and her mother is courted by the man responsible.

Gr. 4-7. When her father takes a job at Oak Ridge, Tennessee, during World War II, 13-year-old Mattie finds it difficult to adjust to the secrecy and tight security after living in the Kentucky mountains.

Gr. 4-6. Littlejim, a 12-year-old with a love of learning, hopes to gain the respect of his demanding father by winning a national essay contest. Set in the North Carolina mountains in the early 1900s, the story is full of authentic details of logging, farming, and small town life.

Gr. 5-8. The outbreak of the Civil War brings pain to orphaned Rachel Sutton, as she watches her mother's family in east Tennessee divide into Yankees and Rebels, but she nurtures her gift for healing with plants and herbs as a way to help.

Gr. 5-8. A remarkable blend of fantasy and reality in which two young people are caught up in a battle that happened in Virginia more than a hundred years ago.

Gr. 6-8. Exhausted from caring for her large family after her mother's difficult childbirth, 12-year-old Amanda is sent to visit her grandparents in Memphis as a

treat: there, another world helps her appreciate her own hardworking family. Sensitive writing, this novel is set in Kentucky during the Depression.

Miller, Jim Wayne. Newfound. 1989. Watts, Orchard/Richard Jackson. \$14.95 (0-531-08445-X).

Gr. 6-9. In this introspective novel, Robert Wills tells about his teenage years on Newfound Creek in Tennessee, years rich with stories of family and friends.

Naylor, Phyllis Reynolds. Send No Blessings. 1990. Atheneum. \$13.95 (0-689-31582-1).

Gr. 7-10. Tending seven siblings in her West Virginia trailer home doesn't leave much time for schoolwork and it might just be easier to marry her nice, unambitious boyfriend, but 15-year-old Beth Herndon, with great perseverance, chooses to make her life different.

Rockwood, Joyce. Illus. by **Victor, Kalin.** Groundhog's Horse. 1978. Holt. \$12.95 (0-8050-1173-0).

Gr. 4-6. A 1750 Cherokee boy has an adventurous time rescuing his beloved horse, stolen in a raid by the Creeks. Humor and suspense mark this authentic portrayal of southern Appalachian native American life.



Showell, Ellen Harvey. Illus. by **Carpenter, Nancy.** Our Mountain. 1991. Bradbury. \$12.95 (0-02-782551-5).

Gr. 3-5. Two brothers from the mountains of West Virginia give lively descriptions of their family, home, and day-to-day adventures.



Smith, Doris Buchanan. Return to Bitter Creek. 1986. Viking. \$12.95 (0-670-80783-4); Puffin, paper. \$3.95 (0-14-032223-X).

Gr. 5-8. Lacey feels like an outsider when she and her mother return to the North Carolina mountain home and family they left 10 years earlier. Details of crafts, horses, and close, if prickly, family relations add to this convincing story.

White, Alana. Come Next Spring. 1990. Clarion. \$13.95 (0-395-52593-4).

Gr. 5-8. Twelve-year-old Salina's worries about the changes taking place in her life parallel her Tennessee Great Smoky Mountains community's concerns about a new highway that will cut through their farms, bringing the outside world much closer.



White, Ruth. Sweet Creek Holler. 1988. Farrar. \$13.95 (0-374-37360-4).

Gr. 5-7. In this moving novel based on the author's childhood memories, six-year-old Ginny hears secrets revealed and experiences a devastating tragedy that hastens her growing up.

Folklore

Chase, Richard. Grandfather Tales. 1973. Houghton. \$13.95 (0-395-06692-1).

All ages. Collected by Chase in the North Carolina mountains in the 1940s, this classic, flavorful book of Appalachian folklore has been beloved by storytellers and children ever since. Also note the author's *Jack Tales*.

Close Up:

Illustrating *Jack and the Bean Tree*
and *The Three Little Pigs and the Fox*

After reading one or both of these folktales aloud have children find other versions. Compare the texts (differences in characters, plot, and endings) and illustrations (colors, style, and perspective).



Diane Goode's Book of American Folk Tales & Songs. Illus. by **Goode, Diane.** Compiled by Ann Durell. 1989. Dutton, \$14.95 (0-525-44458-0).

Haley, Gail, E. *Jack and the Bean Tree.* 1986. Crown. \$12.95 (0-517-55717-7).

Hooks, William H. Illus. by **Schindler, S. D.** *The Three Little Pigs and the Fox.* 1989. Macmillan, \$13.95 (0-02-744431-7).

Milnes, Gerald. Illus. by **Root, Kimberly.** *Granny Will Your Dog Bite? And Other Mountain Rhymes.* 1990. Knopf, \$14.95 (0-394-84749-0); with cassette, \$17.95 (0-394-85363-6).

Poetry and Nonfiction

Anderson, Joan. Illus. by **Ancona, George.** *Pioneer Children of Appalachia.* 1986. Clarion, \$13.95 (0-89919-440-0).

Carson, Jo. *Stories I Ain't Told Nobody Yet.* 1989. Watts/Orchard/Richard Jackson, \$12.95 (0-531-05808-5).

Cheek, Pauline Binkley. *An Appalachian Scrapbook.* 1988. Appalachian Consortium Preschools, paper, \$9.95 (0-913239-44-5).

Roberts, Bruce. *Where Time Stood Still: A Portrait of Appalachia.* 1970. HarperCollins, o.p.

Saunders, Susan. Illus. by **Pate, Rodney.** *Dolly Parton: Country Goin' to Town.* 1985. Viking, \$10.95 (0-670-80787-7); Puffin, paper, \$3.95 (0-14-032162-4).

Toone, Betty L. *Appalachia: The Mountains, the Place, and the People.* 1972. Watts, o.p.

Gr. 1-5. This vibrant collection includes several selections from Appalachia, illustrated with warmth and humor.

K-Gr. 4. Haley re-creates the familiar "Jack and the Beanstalk," using an impoverished mountain setting to contrast with the giant's grand house and trappings. Details of vegetation, clothing, furniture, and food create an authentic Appalachian flavor in large pictures that spill appealingly out of their frames.

Preschool-Gr. 2. Exuberant, humorous watercolors illustrate this rollicking Appalachian version of the familiar tale, based on similar stories the author heard in the Great Smoky Mountains.

All ages. A fanciful collection of Appalachian rhymes, riddles, and nonsense verse that weaves together mountain pastimes, music, food, and animals. Root's lively color paintings depict the humor and hard work in the lives of the mountain characters.

Gr. 2-5. This photo essay, shot on location at a living history museum in West Virginia, depicts the pioneer skills, hard work, and good times of a typical family of 1800.

Gr. 7-10. Strong, spare monologues collected by an east Tennessee poet speak in many voices—humorous, angry, ironic, and sad—as mountain people of all ages share their intimate feelings.

Gr. 3-6. A young girl makes an alphabetical scrapbook of Appalachian people, places, and things in this large-format paperback, illustrated by the author with pencil drawings.

Gr. 6-9. Roberts discusses various problems people in Appalachia face—poverty, poor education, lack of industry—and explores their life-styles and customs.

Gr. 3-5. The childhood and rise to fame of country singer Parton, born in a log cabin in the Great Smoky Mountains of Tennessee in 1946, is chronicled in this engaging, easy-to-read biography.

Gr. 6-9. Toone describes the geographical and historical background of Appalachia, including life-style of the

Wigginton, Eliot. Foxfire. 9 volumes. Doubleday/Anchor, paper, \$13.95 each.

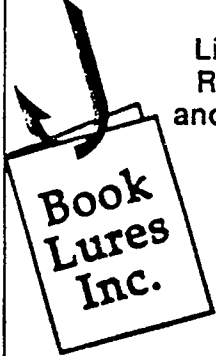
people and their legends.

Gr. 6-9. In addition to interviews with Appalachian people, Wigginton includes ghost stories and information on quilt making, toys and games, foods, and other Appalachian folk arts.

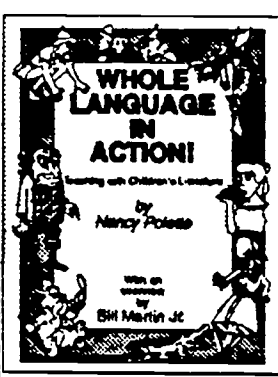
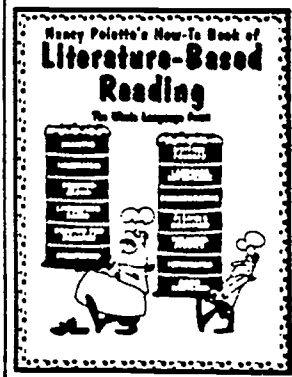
Illustrations throughout from Gerald Milnes, *Granny Will Your Dog Bite? And Other Mountain Rhymes*, illustrated by Kimberly Root.

Susan Golden is a children's literature specialist at the Appalachian State University, Boone, North Carolina. The picture book annotations are contributed by *Evelyn Johnson*, reference librarian, and *Karen L. Wallace*, youth services librarian, Appalachian Regional Library, Boone, North Carolina.

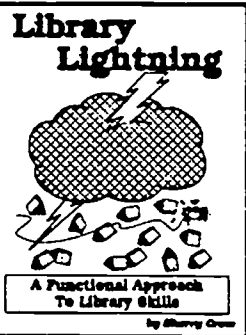




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Quilts

by Mary Lou Burket

Quilts are versatile. The ways they are used, the stories they tell, and the varieties of design are probably infinite. Quilts may be linked in our minds with pioneers, but they have a place in American life that is broader than that. To be sure, they have almost always reflected the skill and artistry of women, but women have made quilts in an array of settings, for many different reasons.

Children's books depicting quilts are as diverse in theme as the patterns they display. They show the ties between generations (Patricia Polacco's *The Keeping Quilt*), the pleasure of preserving and sharing the past (Sylvia Fair's *The Bedspread*), and the value of making something new from something old and tattered (Craig Brown's *The Patchwork Farmer*). They also depict a variety of cultures (Ann Grifalconi's *Osa's Pride*, Faith Ringgold's *Tar Beach*, and Arthur Dorros'

Tonight Is Carnival) and more than a few quilting men (Lisa Campbell Ernst's *Sam Johnson and the Blue Ribbon Quilt*). For all of these reasons, books about quilts belong in homes and classrooms.

There are a number of ways that quilts and books about them can be introduced to children. The first step is to ask youngsters to bring quilts from home and describe whatever is significant about them. Relatives might come along to tell how the quilts were acquired, to demonstrate how they were sewn, or to tell what the quilts have meant to their families.

Temporarily display these quilts in a section of the classroom, along with books about quilts. The class that makes its own quilt to curl up on will have an inviting and special place for reading. Another idea is to make a quilt around favorite books, with students designing their own jackets for individual quilt blocks.

Check nearby museums of art, history, and science for quilt collections that you can visit. At living history sites and at shops that sell quilting supplies you may be able to observe quilters at work. In my part of the country, refugees from Laos are telling their history in story cloths, a different kind of quilt. Look for forms of quilting that are prevalent in your region.

From Valerie Flourney *The Patchwork Quilt* illustrated by Jerry Pinkney



Picture Books

Brown, Craig. *The Patchwork Farmer.* 1989. Greenwillow, \$12.95 (0-688-07735-8).

Cole, Barbara Hancock. Illus. by **Minton, Barbara.** *Texas Star.* 1990. Orchard, \$14.95 (0-531-05820-4).

Dorros, Arthur. Illustrated with *arpilleras* sewn by the members of the Club de Madres Virgen del Carmen of Lima, Peru. *Tonight Is Carnaval.* 1991. Dutton, \$13.95 (0-525-44641-9).

Ernst, Lisa Campbell. Sam Johnson and the Blue Ribbon Quilt. 1983. Lothrop, \$12.95 (0-688-01516-6).

Faber, Doris. Illus. by **Erkel, Michael E.** *The Amish.* 1991. Doubleday, \$12.95 (0-385-26130-6).

Fair, Sylvia. *The Bedspread.* 1982. Morrow, \$14.95 (0-688-00877-1).

Flournoy, Valerie. Illus. by **Pinkney, Jerry.** *The Patchwork Quilt.* 1985. Dial, \$11.95 (0-8037-0097-0).

Grifalconi, Ann. *Osa's Pride.* 1990. Little, Brown, \$14.95 (0-316-32865-0).

Preschool. Told entirely through pictures, this story of an energetic farmer who rips his overalls by day and mends them repeatedly by night amuses and surprises. Eventually his patchwork produces something quite glorious.

Preschool-Gr.2. Father insists that the family doesn't need another quilt—besides, it's too much work. But he helps his wife and children prepare for the quilting party anyway and afterwards joins them under the quilt for a cozy story.

Gr. 1-3. Colorful, quilted artwork depicts life in the Andes Mountains as hardworking people anticipate the three-day celebration of Carnaval. Instructions for making the *arpilleras* are appended.

K-Gr. 3. Piqued when the local quilting club excludes him from their meetings because of his sex, Sam Johnson forms his own club of nineteenth-century farmers. Rivalry, however, leads to mutual admiration in this lighthearted tale. Each two-page spread has a different quilt pattern for its border.

Gr. 2-6. The endpapers of this beautiful nonfiction title show Amish quilts, while the vivid watercolors and energetic text round out the Amish experience.

K-Gr. 3. Two elderly sisters who spend their days as well as nights at opposite ends of a sprawling bed decide to embroider the spread. One re-creates their childhood home with elaborate, meticulous stitches. The other sews with less skill but greater spirit, recalling the house as a lively, joyful place. A sly introduction to symmetry.

K-Gr. 3. A grandmother's devotion to the making of her last quilt is carried on by her granddaughter and daughter during a year of changes. "Makin' this quilt gonna be a joy," Grandma says, and every member of the family is affected.

K-Gr. 2. In Osa's vibrant African village, the women make "picture-stories" out of colored cloth. One day, Osa's grandmother shows her such a cloth and asks her how to end the story about a vain girl who resembles the troubled Osa. The bright and swirling pastels are a match for Osa's moods.

Close Up:

Using Dorros
Tonight Is Carnaval

Suggest to children that they look at this book along with Xiong's *Nine-in-One*. Grr! Grr! Johnston's *The Quilt Story*, and Ringgold's *Tar Beach* as four different ways people from various cultures use quilts. On paper or cloth they might tell an incident from their own family history. Also point out the similarities and differences in how the quilts in these books were put together. If possible, invite quilters in to talk about their techniques to the children.

Close Up:

Using Lester's *Ruby*

Working in small groups, ask children to imagine that they have a magic quilt that gives them amazing powers. What might those powers be? Have each child dictate a story and write them all down.

Johnston, Tony. Illus. by **dePaola, Tomie.** *The Quilt Story.* 1985. Putnam, \$13.95 (0-399-21009-1); paper, \$5.95 (0-399-21008-3).

Jonas, Ann. *The Quilt.* 1984. Greenwillow, \$13.95 (0-399-21009-1); Putnam, paper, \$5.95 (0-399-21008-3).

Lester, Alison. *Ruby.* 1988. Houghton, \$13.95 (0-395-46477-3).

Martin, Jacqueline Briggs. Illus. by **Ormai, Stella.** *Bizzy Bones and the Lost Quilt.* 1988. Lothrop, \$12.95 (0-688-07407-3).

Mayne, William. Illus. by **Bayley, Nicola.** *The Patchwork Cat.* 1983. McKay, paper, \$3.95 (0-394-84990-6).

Paul, Ann Whitford. Illus. by **Winter, Jeanette.** *Eight Hands Round: A Patchwork Alphabet.* 1991. HarperCollins, \$14.95 (0-06-024689-8).

Preschool-Gr. 2. The many kinds of comfort that a quilt provided a girl in pioneer times are repeated in the present, when another little girl finds the same quilt in the attic and makes it her own.

Preschool. Sleeping beneath her new, homemade quilt, a young child dreams that it is a miniature world in which she wanders among the patches. An engaging example of how the colors and patterns in quilts—especially those associated with memories—excite the imagination.

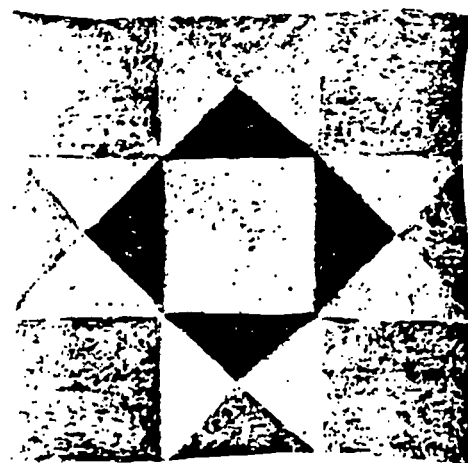
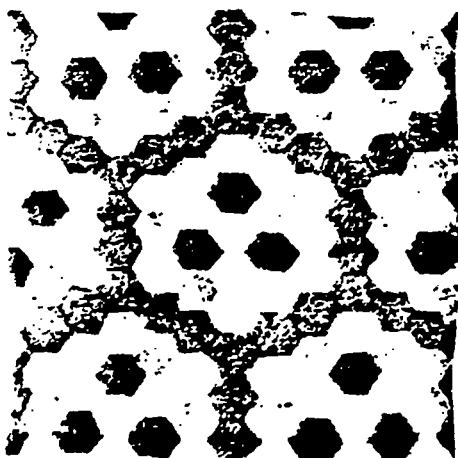
K-Gr. 2. A quilt that has belonged to Ruby all her life, earning itself the name Besty, for "best friend," takes Ruby on an adventure one night. Together they perform a heroic rescue.

Preschool-Gr. 2. Bizzy Bones loses his beloved quilt on an outing. How the little mouse is reunited with his patchwork quilt is warmly related and cozily illustrated.

Preschool-Gr. 1. A tabby is devoted to her quilt, and when her owners throw it out, she tenaciously follows—from the trash can to the garbage truck and all the way to the dump. While outwardly true to a cat's nature, this adventure speaks for every child who has ever loved a special toy or blanket.

Gr. 2-6. Using the letters of the alphabet to introduce patchwork patterns, this thoughtful book inventively looks at the origins of quilt designs in the context of American history. Postage stamp, log cabin, and flying geese are some of the patterns included.

This page and opposite: from Ann Whitford Paul. *Eight Hands Round.* illustrated by Jeanette Winter



Polacco, Patricia. *The Keeping Quilt.* 1988. Simon & Schuster, \$14.95 (0-671-64963-9).

Gr. 1-4. A Jewish immigrant sees her scarf from "backhome Russia" become the border of a quilt that is handed down from mother to daughter several times before reaching the narrator. The pictures are evocatively drawn in black and white, with only the quilt, which appears at weddings, on the Sabbath, and at other special times, in festive color.

Ringgold, Faith. *Tar Beach.* 1991. Crown, \$14.95 (0-517-58030-6).

Gr. 2-6. Cassie dreams of flying over Harlem and the George Washington Bridge, claiming the world for her own.

Roth, Susan L. and Phang, Ruth. *Patchwork Tales.* 1984. Atheneum, \$10.95 (0-689-31053-6).

K-Gr. 2. Every other page of this small book contains a quilt block from a sampler quilt of nine designs. A grandmother tells her granddaughter the story behind each block—when it was made, where the fabric came from, and so on. Instructions for making a crib quilt are appended.

Vincent, Gabrielle. *Ernest and Celestine's Patchwork Quilt.* 1985. Greenwillow, \$5.25 (0-688-04557-X).

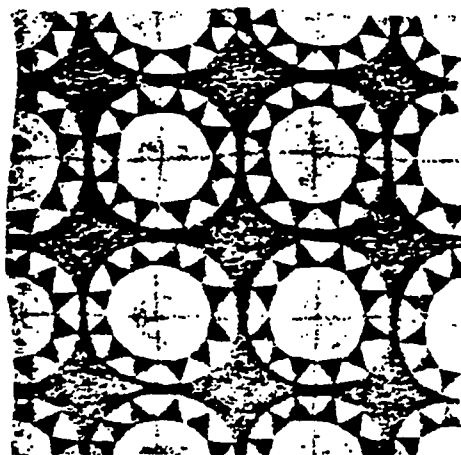
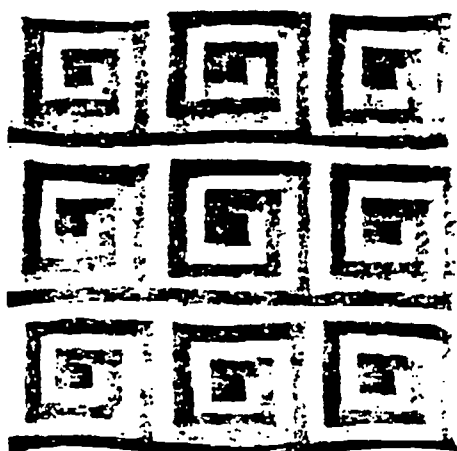
Preschool-Gr. 2. With the grace that is the signature of all the books about this bear and mouse child, Vincent's story wordlessly depicts the pair at work producing one quilt and then another from a book of fabric samples.

Whittington, Mary K. Illus. by **Dyer, Jane.** *The Patchwork Lady.* 1991. HBJ, \$13.95 (0-15-259580-5).

K-Gr. 2. The Patchwork Lady decorates her colorful, eclectic home for the guests attending her birthday party.

Willard, Nancy. Illus. by **dePaola, Tomie.** *The Mountains of Quilt.* 1987. HBJ, \$12.95 (0-15-256010-6).

Gr. 2-4. The Magician of the Mountains of Cleveland loses his little magic carpet, which finds its way into the center of a grandmother's quilt, leading her to a wonderful world.



Faith Ringgold's Story Quilts



C. Love, courtesy of Bernice Steinbaum Gallery, NYC

The Author As Artist

Sickly as a child, Faith Ringgold got special attention from her mother, who always made her feel she could be somebody, gave her crayons, fabric, and paper to create whatever she liked, and took her on outings to museums. Obviously, this early exposure to art affected Ringgold's life, as today her work hangs in the permanent collections of the Guggenheim, the Museum of Modern Art, the Metropolitan Museum of Art, and the Studio Museum of Harlem. Educated as a teacher, Ringgold taught art before beginning to paint professionally at age 24. Her mother, a fashion designer and dressmaker, prompted Ringgold to move from traditional canvas to painting on lengths of cloth, and to use the stories of her slave ancestors, who made quilts as part of their plantation duties, in her work. Ringgold began combining quilt making with painting, a technique she has perfected, and in *Tar Beach*, her first book, she adds another dimension to her creativity. Today, she divides her year between her home in Harlem and the West Coast, where she is a professor of art at the University of California at San Diego. Additional information on this unique artist can be found in Leslie Sills' *Inspirations: Stories about Women Artists* (Albert Whitman, 1989), which contains full-color reproductions of some of her quilts and other works as well as photographs of Ringgold herself.

Tar Beach

Cassie Louise Lightfoot's "tar beach" is the rooftop of her New York apartment house. From there, with the lights of the George Washington Bridge around her, she floats above her family and out over the bridge. It makes her feel rich, "like I owned all that I could see." Down below is the union building



Courtesy of Solomon R. Guggenheim Museum and the Bernice Steinbaum Gallery, NYC

that her construction-worker father is kept out of by racial discrimination, and where her mother worries about income in between her father's jobs. But none of that is important when Cassie is flying. Up there she can make the bridge her own—wear it "like a diamond necklace," buy that union building and give it to her Daddy, and dip down to the ice factory to make sure her family has dessert every night of the year. This combination of the painful and whimsical puts Ringgold's text right on target to children's heads and hearts, and her exuberant colors and bold lines fit right in. Bordered by quilt blocks, the illustrations have an up-front closeness that evokes immediacy and a heady kind of joy. Ringgold's use of the flying-to-freedom motif from traditional Afro-American folklore makes this book a natural lead-in to Virginia Hamilton's *The People Could Fly: American Black Folktales* (Knopf). Viewers will find interesting similarities here with Margot Zemach's illustrations for *Jake and Honeybunch Go to Heaven* (Farrar) and certainly with the colors and motifs of painter Marc Chagall. Author information and a picture of the original quilt that inspired the story (reproduced at left), and which now hangs in the Guggenheim, are depicted at the book's end.

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Sommer, Elyse. Illus. by **Maestro, Giulio.** *A Patchwork, Applique, and Quilting Primer.* 1975. Lothrop, o.p.

Gr. 3-6. Although written for adults, this book will give children helpful tips on how to quilt; it includes an array of projects, including patchworking in a group.

Mary Lou Burket, a Minneapolis free-lancer, writes about and reviews children's books.

Close Up:

...ing the books in the information section

A small class or group could make a quilt displaying the children's contributions pertaining to a theme, such as foods or pets. Or the class itself could be the theme, with each block representing the child who makes it.

★ ALA Booklist stars

Prairie Visions The Life and Times of Solomon Butcher by Pam Conrad Photographs by Solomon Butcher



The real Solomon Butcher, who appears in Pam Conrad's novel *Prairie Songs*, "spent 15 years making a photographic documentary history [that captures] the pioneers of late 19th-century Nebraska in the harsh drama of their everyday life. Conrad sets Butcher's pictures in the context of the man and his times [combining] informal biography, some history of pioneer life and of photography, and a selection of the folklore he collected. This is history that connects us and expands our vision."—*Booklist*
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Goal IV

TOPIC
Literary contributions
of Kentucky writers

SUBJECT
Language Arts

Generalization

Kentucky writers have made outstanding contributions in literature and fine arts.

Content

The experience that comes with being a Kentuckian is one that people who appreciate literature and fine arts share all over the world. In the recent past, Actors Theatre, the State Theater of Kentucky, has introduced the most outstanding drama in the world.

Vocabulary

Pulitzer Prize	play	fine arts	simile
drama	Broadway	critics	metaphor
prose	literature	poetry	poet laureate
figurative	literal		

Teacher Information

In the literature activities which follow, the Kentucky Department of Education attempted to choose works from writers who reflect geographic diversity and whose work your students will enjoy. Discuss any local writers who have achieved some prominence with students. You may wish to note the following cross section of current literary figures:

- A. Robert Penn Warren, born in Guthrie, only person to win a Pulitzer Prize for both prose and poetry, former national poet laureate;
- B. Marsha Norman, from Louisville, Pulitzer Prize for drama for a play that premiered at Actors Theatre;
- C. Bobbie Ann Mason, born in Mayfield, nominated for several major awards for her novels and short stories; and
- D. Wendell Berry, from Port Royal, admired by critics for his novels and poems and essays on agriculture.

The "KentuckyShow!" includes James Still reading a passage from his poem "Heritage" which the students will review after seeing the "KentuckyShow!". Mr. Still, who lives in Hindman, also writes stories for children, and one of these "Jack and the Wonder Beans" begins on page 17. An Appalachian version of "Jack and The Beanstalk," this story like "Frontier Journey" derives its charm from its use of the native language of Eastern Kentucky.

Page 20 begins another rendition of the Jack story by Elizabeth Madox Roberts (1886-1941). This poem by the Perryville native offers a stunning contrast to Mr. Still's story.

Like "Jack the Giant Killer," a second poem by Ms. Roberts expands an old story. "Cinderella's Song" supplies the details between Cinderella's returning home from the ball and the discovery of her being the wearer of the glass slipper.

George Ella Lyon, a resident of Lexington and a literary consultant for the "KentuckyShow!", has agreed to share some of her poetry with your students. We have included two of her poems in the activity section, and she made these remarks about these poems:

Of the poems enclosed, "My Grandfather Sees the World" might be of special interest because it's the same (true) story that is the basis for my picture book *A Regular Rolling Noah* (Bradbury, 1986). The differences between the two might spark some discussion.

"Frontier Journey" is a found poem, which means I didn't write it but made it from language someone else wrote but didn't intend as a poem. This caught my eye because of how much it tells us about early Kentucky settlers. It might be a starting point to get students to do their own found poems.

Final poems by Isabel McMeekin (1895-1983) of Louisville and Effie Waller (1879-1960), born in Pikeville, present simple tributes to the beauties of nature. "Splendid Shilling" and "Maple Leaves in Autumn," unlike the other poems in this section, express more typical poetic imagery.

The last selection in the literature section, a short story by Martha Bennett Stiles, deals with more contemporary themes to which your students will probably relate. "Frog-boy" describes an incident from the Bourbon County writer's novel *Sarah The Dragon Lady*.

The bibliography presents a reading list of various types of literature written by Kentucky authors. The Department for Libraries and Archives has distributed this list to its county libraries with the suggestion that they purchase these titles. You may wish to follow up and share the list with your own school's librarian. The closing activity will allow your students to enjoy professional readers' rendering of some typical Kentucky tales.

Activities

- A. Have your students read "Jack and the Wonder Beans" or have a community person who can handle the dialect read it to them. If that person cannot come to your classroom, perhaps you can make a videotape.

Jack and the Wonder Beans

Way back yonder there was a widow woman and her son Jack and they were poor as Job's turkey. The way some tell it, their homeseat was here on Wolfpen Creek. Or around about.

Well, all Jack and his mam had was their home roof and a cow and a patch of land. They lived on garden sass and crumble-in made of plain bread and milk.

Now, hit come a roughwinter. Cold as doorknobs. They had to eat the corn seed held out to plant the sass patch in the spring. And come spring, the cow went dry. Dry as a hat. Jack's mam said to Jack, "Take and sell the cow so we will have money for bread."

So Jack hung a sign betwixt the cow's horns: "Lady cow for sale anybody." He went up the road and down the road, through brush and saw-brier, aiming for to sell the critter. But dry cows are hard numbers to unload. And she was all hide and bones. A walking shikepoke.

Yet he had bids. Would he swap to a crippled hammer with one ear gone? No.

A poke for catching snipe? A gee-haw whimmy-diddle? Now, no. You can't eat airy a one of them.

Then Jack got up with a gipsy who offered three beans for the cow. Not common beans. Not regular beans. "Wonder beans." So said the gipsy. "Sow them and they will feed you your life tee-total."

Now hit looked like Jack was being taken. Ay, no. Jack was no simpleton. As the saying goes, to get ahead of Jack you would have to have long ears and a bushy tail. Jack knew you couldn't buy wonder beans any day of the week. And three beans beat nothing. Seeds for the sass patch. So he swapped. Did Jack.

Here Jack comes home with no money and no cow. No nothing except three beans. Fewer than fingers on a hand. Did his mam throw a conniption! She sizzled like a red-hot horseshoe in the cooling tub. And she took and throwed the seeds out of the window. She hooted to Jack, "Upon my word and deed and honor, you couldn't be trusted to pack slops to a sick bear! You don't know beans!" Jack quick jumped into bed and pulled the kivers over his head so as not to hear worse.

The next morning Jack he heered something rustling outside the window. He cracked his eyes. He saw something looked just like bean vines. Right! Right as a rabbit foot. They were bean vines. The beans had come up. They were twisted together into a stalk thick as a blacksmith's arm. The stalk reached above the window, above the eaves, the roof. Up and up it went. Up into the sky.

You know Jack. Independent as a hog on ice. Ready for anything. He made to climb the beanstalk to see where it went. Did Jack. Up and up. Up and up and up. And directly he came to where the stalk leaned against a path. And Jack he stepped onto the path and went where it went. To a castle house. He went up the path and beat on a big door. Hit was the biggest thickest door ever was.

Jack banged on the door and a woman opened it. A high tall giant woman. Of a size she could of put Jack in her apron pocket. Said Jack, cocky as they come, "Where's the master of this house place — your old man?"

And the high tall woman said, "He hain't come in yet, and woe when he does. He eats tadwhackers the likes of you. Boiled, fried, or baked in a pie. Any which way when he's hungry."

Now, Jack wasn't easily frightened, and he said; "Old Sister, I'm hungry myself. What's a-cooking?"

Well, what the giant woman done was feed him some crumble-in. Feed him three bowls. To fatten him. She would eat Jack herself. She'd make a stew. Seasoned with dill. And

scarce had he finished than the biggest door ever was flew open and in walked a giant seventeen feet tall, with feet like cornsleds, hands like hams, fingernails to match bucket lids, and the meanest eye ever beheld in this earthly world.

The high tall woman quick popped Jack into the oven to hide him. She'd not let her husband have a shred of Jack. He would eat the meat and leave her the gristle.

The giant came in tromp, tromp. Sniffing and snuffing and snorting. He came a-saying:

"Fee, fie, chew tobacco, I smell the toes of a tadwhacker."

"You're smelling the crumbs in your beard from the two you wolfed down for breakfast," said the woman.

The giant said, "Humn." Even a giant knows when a woman says something that's it. He set himself at the table, and reached in under, and fetched out two flax sacks of gold money. Emptied one on the table and began to count. His wife she got busy polishing her kettle pot. She was making her readys for a Jack stew. Sprinkled with dill.

Counting beyond thirty-three will make any tom-body drowsy. Beyond ninety-nine hit's worse. By two hundred and twenty-two you're bedazed. Messing with figures always made the giant sleepy, and the more he counted the dozier he got. Pretty soon he was snoring. Jack caught his chance when the high tall woman stuck her head in the kettle to rub clean a spot. He jumped out of the oven. He grabbed a sack of gold and took off like Snider's hound. For the beanstalk. Any nobody was in knowance of it.

Well, Jack and his mam bought a pretty cow with ribbons on her horns. They planted a sass patch. The lived in ease. They set on the porch and hung their feet over the banisters. That was the all they had to do. And I reckon you'd say they were satisfied tee-totally.

Not Jack. As the saying goes, he hadn't got his barrel full. And curiosity was stinging him. So one fine clever day Jack took his foot in his hand and gave it another crack. He clambered up the beanstalk. Up and up and up. Jack did.

When Jack knocked on the biggest thickest door ever there was the high tall woman. And her right proud to see him. He'd not sidestep her stew this time. Again Jack said. "Old Sister, I'm hungry, and what's cooking?" She fed him five bowls of crumble-in. She'd fatten him plump. When the seventeen-foot giant showed up, she popped Jack into a skillet. A skillet the size to fry a whole beef. To hide him. And clapped on the cover.

The giant came in tromp, tromp. Sniffing and snuffing and snorting. He came a-saying:

"Fee, fie, pickle and cracker, I smell the toes of a tadwhacker."

"You're smelling your upper lip," said the woman. "The grease from the couple you gobbled for breakfast."

Even a giant with feet like cornsleds understands you can't out-argue a woman. So he hushed on that. He says, "Old wife, bring me my little banty hen that lays gold eggs." Even a woman big enough to tuck a boy in her apron pocket knows that when a man speaks he's spoken. So she brought the hen.

The giant says to the hen, says, "Hen, lay." The hen did. Laid a gold egg. And another and another every time he said to lay. The giant counted. And here he was messing with figures again. And he got sleepy.

The high tall woman she got out her kettle pot and began to polish it for her Jack stew. Stew with dill. The banty hen kept laying. The giant kept tallying. And fairly soon the giant was nodding. And snoring. When the woman had her head so deep in the kettle she couldn't hear thunder, Jack caught his chance. He threw off the skillet cover. The cover made a racket that would of woke seven sleepers. The giant cracked his eyelids.

And Jack grabbed the little hen and lit out for the beanstalk. The giant waked and took after him. And did Jack skedaddle! You could of shot marbles on his shirttail.

Jack made it to the beanstalk with the giant shaving his heels. He came down the stalk in a shower of leaves and a hail of beans and the giant couldn't ketch up with him. When Jack tipped the ground he halloed to his mam, "Fetch the ax!" Jack's mam fetched a double-bitted ax which could cut coming and going.

Jack cut down the beanstalk with a single blow and that was the end of the seventeen-foot giant with feet as big as cornsleds and fingernails to match bucket lids and the meanest eye in the world earthly.

And an odd thing! On earth the little hen would lay only common brown eggs. Regular eggs.

Ay, no matter. Jack had his barrel full enough. And he bought a second cow with ribbons to her horns. A pretty cow. One to come fresh while the other was dry. They lived on banty eggs and garden sass and crumble-in thereafter. And nobody could rightly say Jack didn't know beans. Now, no.

James Still, "Jack and the Wonder Beans," (New York: G. P. Putnam's Sons, 1977).

After your students have read "Jack and the Wonder Beans," have them complete these items.

1. Define the following words from the story based on context clues:

homeseat	garden sass	crumble-in	slops
conniption	tadwhackers	flax	
shikepoke	poke	gee-haw	whimmy diddle
 2. The charm of this version of an old tale is found in its use of figurative language. Have your students identify similes (cold as a doorknob) and metaphors (e.g., She was all hide and bones, crippled hammer, and castle house).
 3. Have your students create their own list of similes and metaphors either by making them up or recalling something they have heard their grandparents or an older friend say.
 4. Using a word processing software package, have your students take different paragraphs from the story, remove the metaphors, similes, and other colorful language, and substitute simple, ordinary words. Compare the two versions.
 5. Have your students identify ways the author has used the Appalachian vernacular to make the story more enjoyable.
 6. Have your students draw pictures to illustrate scenes from the story.
- B. Have your class read "Jack the Giant Killer", a poem which offers your students an excellent opportunity to participate in a choral reading. The poet composed the poem in ten sections with four reading parts—Jack (J), the Giant (G), the Giant's wife (GW), and a chorus. The Jack reader should project confidence, and the voice should have a great deal of animation. The voices of the Giant and the Giant's wife should be distinctive and easily distinguished in their dialogues with the chorus. The chorus should involve the remainder of the class, and they should be well drilled. The instructions in the left margin indicate how the poem should be read. After your class has practiced its reading, make an audio tape.

Jack the Giant Killer

1

[J reads] First a hand, and a foot,
On a clod,
On a root,
Boy Jack,
Jack me,
Me Jack,
Going up, to the top.
Me Jack, Jack Man,
Good jack of all,
All Jack,
In a clod,
On a root,
On a clod,
All-jack,
Jack a-root, Jack a-man
Going up, going up.
On a clod,
On a root,
On a stem,
On a pod,-
I am Jack,
I am quick,
I am early in the morning.
Going up, up, up
To the top, to the top.
Step aside,
Ladybug,
Get away, little beetle,
I am Jack,
I am quick,
With an over under over,
First a hand,
And a leg,
Going higher.
Going up, up, up.
I am Jack.
I am quick.
I will soon come back.
First a hand and a foot,
And a roll along the shoulder,
Going up,
On a stem,
On a leaf,
Stepping bolder
Where the track might break,
Stepping quick.
Going up, up, up,
And the beanstalk ladder
Getting better, better, better,

As the rungs, growing higher,
Make a criss-cross track
In the air.
I am here,
I am now,
I am early in the morning.
I am day,
I am living,
I am up, up, up,-
That big brown floor,
Down there, is the world....
Going more,
Going up.
I am Jack,
Stepping quick,
First a hand and a foot
And a rolling along the shoulder.

On a stem,
On a leaf,
On a pod,
On a flower,
Step aside, little bird,
You can sing a song tomorrow.
Get away,
Little sparrow,
Fly away,
Little lark,
Little swallow.
Going up, up, up,
On a web
In the sky,
Where the clouds run fast,
Going high....
I am Jack, now, soon
I will make a better haste.
I will set my foot
On the last fine rim
Of a stem.
Where the beanstalk makes
An end.
On the end
Of the green
Of the bean....
On the last
Of the length
And the breadth
Of the up-down reach
Of a thing....
To the last, fine tip-top reach
Of a think-a-thought rim
Of a stem.

I am here.
I am there, up there, now, me,
Here, now, up, up
On the top.

That little brown speck,
Down there, is the world.
Stay there till I get back.

2

[Chorus reads] Walking on leaves and catching at stems,
Jack climbed the bean ladder, a rung and a rung,
And all the way up he was singing the song.
He stood on the top of the last high edge,
Where never had any man been before.
And he laid his hand on the latch of a door.

3

Jack opened the door and he went inside.
And he saw a room that was deep and wide.
A tall clock ticked on a mantel shelf,
And a tall cat stood to warm herself.
A great pot cooked on the open fire;
The fat boiled up and the flame leaped higher.
And the pot said, "Look!" and the giant's wife
Was cutting bread with a five-foot knife.

4

[Chorus and
GW read] She laid a slice on a toppling stack,
And she leaned down close in front of Jack,
And she said, "What fine little man is this?"
And she gave him a kiss.
"What pretty little boy is this?" she said,
And she gave him some buttered bread.
"You sweet little boy," she said again.
And she touched his curls and fingered his chin.
"What pretty little man anyhow is this?"
And she asked again for a kiss.

5

[GW and J
read] "Could I have some pot-pie out of the pot?"
"Oh, no, little boy, you'd better not.
"Be still, little boy," she said, "be quiet.
You'd better not speak of the Great One's diet.
[Chorus reads] "You'd better stay close by me, Little Man."
And she rubbed his curls again.

6

[Chorus and
GW read] Then a thunder came along the ground,
Then a thunder walked with long deep steps.
Came out of the walls, rolled out of the hills,
The thunder rolled, came down and under.
And the great pot bubbled to hear the roar,
And a great step fell outside the door,
Making thunder roll under and fee-fi-fo,
Fo-fi-fee-fee, fawm fum, fum fum,
Here I come, faw fum, come, come.

"Oh, gracious mercy! whatever shall I do?"
 And the woman caught Jack in her arms and hurried him
 Away in a flurry, and the thunder cracked
 And the lightning snapped, fi-fee-fi-fee...
 "Oh, gracious mercy me! my pretty little man,"
 And she hid him back of a great tin pan
 In the cupboard press, and she thrust him in, Fee-fi fo fum, again.

7

Chorus and G] The giant walked along the floor,
 And every step made the thunder roar.
 Then he beat on the table with his iron cup,
 And he said to the woman, "Bring me my sup,
 "Bring me my sup," he said, "be quick.
 Let the meat be large and the soup be thick."
 He took the pot and he drank the broth,
 And he said, "Who came here from the south?
 "Fee fee fi fi fo fo fum fum,
 You let somebody come...."
 He swallowed down ten griddle pones,
 And he ate the meat and he chewed the bones.
 "Somebody came here from the south,
 I see a kiss on your mouth.
 "Somebody came east, somebody came west,
 I see foot tracks by the cupboard chest."
 He took the pot from off the flame,
 And he drank the soup and the foaming steam.
 And he said, "You gave somebody dinner,
 I see the loaf is thinner.
 "Somebody came here by the little door,
 Fee fi faw fo fo fum fo fum,
 Bring me fresh meat, let him come...."

8

[Chorus and J read] Jack pushed the pan away for himself,
 And he leaped outside the cupboard shelf.
 He stood up straight by the giant man,
 And he said, "You catch me if you can,
 "Old Big-Bone Beast with a frog in your gullet,
 And your mouth bent down to a skillet.
 "Old Big-Bone Beast with a club in your hand,
 You think you rule in Pot-Pie Land...."
 And he said to the woman, "Good-by, good day,
 I'm off now, quick, I'm away."

9

[Chorus reads] With a leap,
 And a skip,
 And a glide along the floor,
 Jack lifted up the latch,
 And he slipped through the door.

And he caught the bean ladder
Where it swayed.
In the air,—
Overhead "Fee fi fo fum..."
And the lightning crashed.
And the beanstalk lashed
On the sky, "Fee fi,
Fee fi, come here, fo fum."

[J reads] I am Jack,
I am quick,
I am cunning,
I am coming,
I am running in the air,
Old Fee-faw-fum,
The eat-all man,
Let him catch me if he can.
With a slip,
And a glide,
And a tip, tap, toe,
Going down,
Going under,
With a hand,
And a shoulder,
Rolling down, down, down.

Going lightly,
Going softly.
Come along little swallow.
Make a song, little lark.
I am quick,
I am Jack.
I am on my way back.
Old Fee-faw-fum.
Let him come.

With a tip, tap, toe,
On a leaf,
On a row,
Walking down,
Slipping under,
I can hear the giant thunder,
Fee fi fo fum,
In the sky.
I am coming,
Tap, toe,
I am lighter than a leaf,
I am quicker than a beast,
I am light along my fingers,
I am sure in all my clingers,
I can feel the ladder shake,
High above me, and a quiver,
Runs down to the ground.
I can glide along his quivers,
I can walk on all his shivers....
I can glide on little quavers.
Old Fee-faw-fum is coming down.

Old Fee-faw-fum
Overhead in the thunder.
I can see...
Oh, gracious mercy me, mercy me!
He can walk on the roar,
He can make a rain pour.
Oh! here, now, where!
I am Jack
Yes, me.
I am Jack...
He can fall.
He can kill.
Oh, gracious, mercy me!
And the beanstalk ladder
Might break, might crack,
Might break ..
Old Faw-fum might
Eat me!...
He might...
Might he?
Eat me!...

But I am Jack,
On a cod,
On a leaf,
On a stem,
On a pod,
I am Jack,
I am quick.
He can shiver,
He can quiver,
He can make the stalk quaver,—
I will beat old Faw-fum down.
I will get my ax and cut it,
I will cut the ladder down
To the ground.
I will strike a blow and cut it.
I will cut old Faw-fum down.

On a cod,
On a leaf,
On a stem,
On a pod,
I am Jack,
I am quick,
I am almost back.
I am here.
On a root,
On a clod.
Go bring me, here,
Now, me,
My ax.
I will cut old Faw-fum down.
I am here,
I am now,
Now,
Me.

I have been.
I have come.
On a root,
On a clod
Now, here.
I am down.
I have been....
I have come.

10

[Chorus reads] Jack swung his ax in a mighty curve,
And swung his ax in a mighty line.
And he chopped in two the vine.

The giant fell with a thundering crash.
The land rocked high and the land rocked low.
The rivers ran here and the rivers ran there
To find themselves new ways to go.

The earth made a cave of the giant's mouth,
And a mountain out of his stomach.
His legs became two mountain chains,
And his head became a hummock.

Then Jack brought up his trusty plow
And he plowed himself a field.
He grew his corn on the giant's breast,
And he reaped a might good yield.

1. Ask your students these questions about the Jack stories.
 - a. Which covers a larger expanse of events? Name the events in each.
 - b. Which has more characters? Name them.
 - c. Which depicts Jack more honorably? Give examples.
 - d. Which story presents events more figuratively? literally?
2. After the students' tape is complete and they have heard their rendering of "Jack The Giant Killer", introduce them to onomatopoeia, a poetic device where the sound of the words or the rhythm of the lines suggests the action of the words. For example, bees and chainsaws "buzz," cannons "boom," snakes "hiss," and steaks "sizzle." The poem illustrates the latter use of onomatopoeia.

Listening to their tape of the poem should help your students make these observations. In sections one and two of this poem the choice of words and punctuation implies a rigorous climbing motion which takes him up the stalk to the Giant's door. Section nine uses words and rhythm to indicate the ease of Jack's descent until he realizes the Giant is about to catch him, and the rhythm changes to reflect Jack's anxiety. Toward the end of section nine the use of words and sentence rhythm show his confidence has returned. Section ten's longer sentences intimates the slow, powerful swing of his ax and the Giant's plummeting to earth. The final section takes on a narrative feel as it uses the Giant's plunge to explain changes in rivers' courses and the creation of caves, mountain chains, and a fertile area for Jack to farm. This section is

reminiscent of a primitive people's concept of the Creation, and a review of it should help your students as they consider question four concerning which poem is more figurative.

- C. Have your students read "Cinderella's Song" by Elizabeth Madox Roberts.

Cinderella's Song

Oh, little cat beside my stool,
My tabby cat, my ashy one,
I'll tell you something in your ear,
It's I can put the slipper on.

The cinders all will brush away,
Oh, little cat beside my chair,
And I am very beautiful
When I comb down my hair.

My dress was gold, my dress was blue,
But you can hardly think of that.
My dress came to me through the air,
Oh, little cinder cat.

My dress is gone a little while,
My dress was sweet and blue and cool,
But it will come again to me,
Oh, little cat beside my stool.

Ask your students these questions about "Cinderella's Song."

1. What period of time relative to the story does the poem address? How do they know?
 2. How does Cinderella feel about what has happened to her?
 3. How does she feel about the future?
- D. Have one of your students read "My Grandfather Sees the World" aloud and have the rest of the class react to it as a reflection of the Kentucky experience. If *A Regular Rolling Noah* is available, ask them to compare the same experience reflected through different media.

My Grandfather Sees the World

When he was twelve
he walked out his door
climbed in a wagon
full of children
and roosters
nail kegs and seeds
bedding and pot vessels
and neighbors.
Moving to Canada on a train.
Them. Not him. He'd never seen
a train. He was going along

to tend the stock. He was going to ride
in a boxcar with that cow
bellowing behind the wagon
that horse and those chickens and guineas
and what all else
and when he saw them safely set down
at the mouth of the north
he was coming right back home.

Morning in the trainyards.
Steam billowing out over the rails.
Him trying to keep the warm milk
from sloshing out of the pail
Him with his egg basket and butter pat
he'd churned last night
when all eyes shut
and he was alone
in the rolling barn
the going and staying just the same.
But now as he slid
the heavy door open
it wasn't the same
it was new.
He felt it in his bone branches
had to hold himself back
from leaping and sending a sheet of milk
onto the cinders.
They'd be stopped for an hour.
He'd find the drifters, their newspaper tents
blowing at the edge of the yard.
For butter and eggs, they'd give him
fire and coffee, a pan or can
to cook his breakfast in. Sometimes
they'd talk. He'd ask after their travels.
But his was the only journey with an end.

He got there. He gave over his warm wordless folk,
he did, smoothing feathers and flanks as if to rub off
names he'd given them, scrubbing harness
and pail, cleaning the cow's bad eye. And he
scrubbed himself and stayed one night
flat out under a sky
its stars all wrong, its rim not held by hills.

Sun didn't rise right either. Morning came quick
as a fever. He'd hardly got his boots laced
when he saw his feet under the seat of a passenger
bolt in front. He was going in style. Sitting
on horsehair instead of combing it, looking in
at the brown and green room of the train car,
its people loud as any guinea roost, and looking out
at the green and brown of the earth bed, feeling
the hand of home reel him in.

George Ella Lyon, *Mountain*, (Hartford: Andrew Mtn. Press, 1983), p.8.

- E. Have one of your students read George Ella Lyon's version of "Frontier Journey" aloud, and allow the remainder of the class to react in terms of her description of a fund poem. Discuss what qualities prose must have to read well as a poem.

Frontier Journey

—found in *"The Journal of William Calk, Kentucky Pioneer"* (1775)

We Cross Cumberland River
and travel Down it about 10 miles
through Some turrable Canebrakes

as we went down
abrams mair
Ran into the River with Her Load
and swam over
her followed her
and got on her
and made her Swim Back agin

We take Camp
near Richland Creek
they kill a Beef

Mr. Drake Bakes Bread
with out Washing
his hands

- F Give your students copies of "Bluegrass." This description comes verbatim from the "KentuckyShow!" script and was offered by Barry Bingham, Sr., the ex-owner of the *Louisville Courier-Journal*. Ask your students to present this on paper and then aloud as a found poem.

Bluegrass

And have you, by the way, seen bluegrass when it looks blue? I give you my word it can be so seen. Usually early in June, on a certain kind of day, usually a rather breezy, sunny day, bluegrass has a flower, tiny, tiny, tiny blue flower, so it's almost microscopic, very blue. And sometimes when you see a field of bluegrass, very green, as it is usually, you can see this tinge of blue that comes in it and does look like bluegrass. Now, all my life almost, I've been trying to get a color photograph that would demonstrate that.

It *was* a nice box, for New York. Everybody in my third grade that brought lunch to school had a box, and a few kids had theirs initialed, but mine was the only one with a monogram.

- G. Give your students copies of "Splendid Shilling" by Isabel McMeekin.

Splendid Shilling

Whatever things are lovely,
Name them, one by one,
Salmon in the river,
Apples in the sun:

Whatever things are smooth and fair,
Count them as you pass,
A beggar's willow basket,
A blade of silken grass.
Whatever things are good to hear,
Remember their refrain,
The silver flute of laughter,
The drum-beat of the rain.

Have them supply their own lines to replace the last two lines of each verse. Have each student read his/her version to the class.

- H. Have your students read "Maple Leaves in Autumn" by Effie Waller.

Maple Leaves in Autumn

Of all the many leaves that change
Their color in the fall,
The scarlet of the maple
Is fairest of them all.

The gold of beech and chestnut
Looks commonplace and dull
When placed beside the maple, — though
Alone they're beautiful.

E'en the beauty of the oak's leaves,
By the maples' seem to pale,
Like a weed before the beauty
Of a "lily of the vale."

O, splendid, gaudy maple leaves!
When fields are bare and brown,
The hazy days of Autumn with
A scarlet wreath you crown.

Effie Waller, *Songs of the Months*, Edited by David Deskins,
(Pikeville: Intrinsic Publishing, to be released in Summer 1988), p. 111.

1. Have your students identify the four trees mentioned by the poet and the adjectives used to describe them.
2. Have them find and display leaves from each tree or find a picture of Kentucky woods in autumn and identify these trees by color.

I. Have your students read "Frog-boy."

Frog-boy

"Hey, look out," somebody had yelled just as Annette and I got to school the first day. "Here comes the Dragon Lady!" A bunch of kids were chasing a dog that had a stick they seemed to think they had to have, but they quit and looked at us. I recognized the one who had yelled; he was the boy who had brought his frog to the library pet contest. "If you put a frog in the refrigerator, he doesn't die," this boy told everybody that day; "he just goes to sleep." Now he had his hands up in front of his face as if he had to protect himself from me. His shoulders were all hunched as if he were scared to death. "Watch out for the Dragon Lady!" he screamed.

I was glad Annette was with me. "Hi, Frog-boy," I said, and Annette and I walked on by.

"Oooh!" we heard Frog-boy moaning in a scared voice. We didn't look back.

Frog-boy turned out to be Australia J. Caywood, and he is in our class. Frog-boy's father is the Reverend James S. Caywood of the Meterboro Primitive Baptist Church. Mrs. Caywood named Frog-boy Australia, he says, because she always hoped the church would send her husband to a mission in Australia, but Frog-boy says they have never sent him anywhere outside Kentucky.

Maybe his mother's wanting to travel is why suitcases are on Frog-boy's brain. (Australia sounds like a girl. I never call Frog-boy Australia.) He pretends to think my lunchbox is a suitcase. A lot of the kids go home for lunch — Annette does — but my mother doesn't like to have her concentration broken. "I'm like a car," she says. "Every time I have to start my engine, I have to warm up for a while before I can get anywhere — so it isn't just the time I would spend fixing your lunch, Sarah, it's the time I would lose warming up to the job again after you left." Some of the kids go to the cafeteria, but I would have to pay, so I take my lunch. A lot of us do — Frog-boy does — but I'm the only one who has a box. The others all use paper bags.

The first time Frog-boy saw my lunchbox he said, "What's that, Dragon Lady?" When I told him, he laughed. "Dragon Lady flew all the way from Noo Yawk with her suitcase" he told everybody. He said New York as if I were about thirty years old and really snooty, which I am not. "What's that on the side, your claw print?"

"That's my monogram," I told him. "My mother designed it and painted it there for me. She's an artist."

Frog-boy voice got even higher, and he stuck one hip way out and put his hand on the other like my father's models. "Mah mothah's an ah-teest!" he mimicked. "She painted me mah mumble-gum on mah soot-case." After that when he saw Annette and me coming down Henry Clay Street in the morning, Frog-boy always called out, "Hey, watch out, everybody! Here comes Dragon Lady with her Noo Yawk mumble-gum soot-câse!"

My mother gave me my lunchbox, so I didn't want to tell her that everybody was laughing at it. Instead I just mentioned that paper bags are lighter. "People in fourth grade carry more books than smaller kids do," I pointed out. "Everybody else in my room just uses little grocery bags."

My mother got her money expression. "You and I make a very small family," she said. "I don't buy as many groceries as most of your classmates' mothers. I would have to buy bags extra, and that doesn't make sense, when you already have your nice box."

It *was* a nice box, for New York. Everybody in my third grade that brought lunch to school had a box, and a few kids had theirs initialed, but mine was the only one with a monogram.

One night my mother said, "Sarah, I have to leave before your breakfasttime tomorrow. I need to draw weanlings as they're led to pasture, and Dr. Bedford has offered to come by early and drive me to a big farm. Can you rinse your dishes and pack your own lunch and be sure to lock the door when you leave?"

"Sure," I said. "What's a weanling?" I asked her a question right away so she wouldn't start telling me what to pack.

A colt so old the he doesn't get to stay with his mother anymore ever again is called a weanling. (The little horses never do get to stay with their fathers, Annette says.)

My mother was right about not having many little grocery bags. In the morning I could find only one, and she was already using it to line the garbage can and it had eggshells and potato peels in it.

My mother's sandwiches were always made either with peanut butter, which I like, or leftovers, which I usually like. Chicken sandwiches are good, mackerel sandwiches are okay, bean sandwiches are boring, and so on. I wouldn't like the same lunch every day. Frog-boy always has ham biscuits, every single day. Sometimes he has an apple, but he always has ham biscuits. The morning Dr. Bedford drove my mother to that farm to see weanlings learning to be led without their mothers, I made peanut butter sandwiches for my lunch, but I added a thick layer of grape jelly. Dr. Bedford says children should never be given jelly sandwiches because it's a known fact that jelly causes cavities.

"Did you have a good lunch, Sarah?" my mother asked me that night.

"Totally," I said. She looked pleased.

The next day at breakfast my mother said, "I think yesterday's system was a good one. By fixing your own sandwiches you're sure to get something you like, fixed just the way you like it. No more beans, huh?" She smiled at me as if she were doing me a favor.

I fixed my lunch. I didn't put in even any peanut butter, just jelly, twice as thick as the day before.

"I'm taking the ten o'clock bus to Lexington," my mother told me, "because I've run out of charcoal fixative and I can't buy it in Meterboro — but I'll be back before you get home from Mrs. DeMeter's."

Halfway to school I realized that my box was empty. I had left my sandwiches on the kitchen counter. There wasn't time to go back. I couldn't even go home at lunch recess and eat because my mother wasn't going to be home, and I don't have my own key.

When I got to school I put my lunchbox on the coat-closet shelf the way I do every morning. (The kids who use bags can put their lunches in their desks, but my lunchbox is too big.) When recess came, Frog-boy noticed that I wasn't hurrying to the closet the way I usually do. "Don't you like what you have in your mumble-gum suitcase today, Dragon Lady?" he asked.

"Yes I do," I fibbed, and jumped up to get it. I could take it to the girls' room with me, I thought, and stay awhile. When I came back I could pretend I had eaten.

Frog-boy must have been fed up with ham and biscuits, because he wasn't eating either. Instead he watched me get my box and said, "Why are you carrying it like that? Are you afraid your lunch will jump out at you? What have you got in there, Dragon Lady?"

I wondered if his frog had jumped out of his refrigerator at him. I realized that I was carrying my lunchbox close to me, just as if I were afraid somebody would see right through the lid that there was nothing inside. I had never let Frog-boy get me mad before, but I was hungry, and I wasn't even going home after school and eat like all the other kids, because I had to read to Mrs. DeMeter. Things were hard enough without Frog-boy making them harder. "Come on, Dragon Lady," he said. "Tell us what you've got."

I held my box up in my hand like a fancy waiter in a grown-ups' restaurant and answered, "I've got three T-bone steak sandwiches and two slices of coconut cake."

Frog-boy grabbed the box right out of my hand and held it over his head where I couldn't reach it. Everybody in the room stopped eating to laugh at Frog-boy teasing me. "Not even a Dragon Lady can eat all that," he said. The more I grabbed and yelled at him to give me my lunch, the more he danced around laughing. "You're supposed to be a Dragon Lady, not a hog lady," he said. "You should offer one little slice of coconut cake to your friend Frog-boy."

"You eat your own lunch!" I yelled. "You give me that!" He didn't. He opened the box and looked in. My face was burning. I felt plain sick. Frog-boy stopped laughing or even smiling and he snapped my lunchbox shut and gave it to me. I snatched it and ran to the girls' room and didn't come back till the end of recess. I saw Frog-boy noticing my eyes and turned my back.

I was glad Mrs. DeMeter couldn't see how red my eyes were. Her book was hard for me to read that afternoon, because they were so swollen from crying. I am never going back to that school, I thought, never ever.

When I finally got home my mother said, "Did you leave those sandwiches on the counter for my lunch, Sarah, or did you forget them?"

"Forgot them," I said. Why should I fix her lunch? Besides, I was starving. If she thought I had eaten and I had to start posing before I did get some food, I would faint.

"You poor lamb," my mother said, as if she cared. "I was afraid of that. I put them in the refrigerator for you." I figured next she would say something about cavities and jelly, but she said, "Why don't you eat them now? You must be starving." Maybe next she would say she was sorry she had dumped her job off on me, I thought. Maybe next she would say she would start fixing my lunch again. "I think we should change our morning schedule just a little," she said. "If I call you fifteen minutes earlier, you won't be so rushed and apt to forget something."

I waited till I had eaten the first sandwich before I answered. Counting ten is good; eating a sandwich is better, my father always said. "Or I could fix my lunch before I go to bed at night," I suggested.

After supper I made two peanut butter sandwiches. Then I got a frying pan, put a sieve on top of it like a lid, and made my dessert.

Frog-boy didn't yell at me when Annette and I got to school next morning. He didn't seem to see me. He never looked my way once, till lunchtime. Then he said, "Want an apple, Dragon Lady? I've got two."

"Thank you," I said. "I was so busy fixing popcorn for my lunch today, I forgot to give myself any fruit."

He looked away, embarrassed. I could tell he though I was fibbing again. I went to the closet and got my lunchbox and the shoebox I had put beside it. I had made enough popcorn for everybody to have some, and packed it in lots of little sandwich bags. I went down the aisle giving every kid who had brought his lunch a sandwich bag of popcorn. I gave Frog-boy two. "Because of the apple," I said. I didn't know if I could look at him, but I managed to smile.

Frog-boy stood up and said, "Step right up and get your popcorn, folks! No other popcorn like it! Made entirely without electricity! Dragon Lady just blows on the kernels with her fiery breath!"

I can't think of anybody else I ever knew who is like Frog-boy.

"The Frog-boy" from *Sarah The Dragon Lady*, by Martha Bennett Stiles. Copyright 1986 by Martha Bennett Stiles. Reprinted by permission of Macmillan Publishing Company.

Discuss these questions with your students.

1. How is Sarah's situation different from her classmates'?
 2. What incidents in the story emphasize that difference?
 3. Describe the character of Frog-boy. Does his kindness toward Sarah surprise us at the end? Why or why not?
- J. Judy Cooper, the Kentucky Department of Education's library consultant, prepared the bibliography of intermediate level fiction, non-fiction, folktales, poetry, and biography dealing with the Kentucky experience which follows. The poetry anthologies edited by Paul Janeczko include selections from Wendell Berry, George Ella Lyon, Jim Wayne Miller, and Frank Steele. Allow your students to select readings from this list and present oral reports.

Fiction:

- Caudill, Rebecca. *A Certain Small Shepherd*. New York: Holt, Rinehart, and Winston, 1965. Pp. 48.
- . *Did You Carry the Flag Today, Charley?* New York: Holt, Rinehart, and Winston, 1966. Pp. 95.
- . *A Pocketful of Cricket*. New York: Holt, Rinehart, and Winston, 1964. Pp. 48.
- Chaffin, Lillie D. *Freeman*. New York: Macmillan, 1972. Pp. 152.

- . *We Be Warm Till Springtime*. New York: Macmillan, 1980. Pp. 32.
- Henry, Marguerite. *Born to Trot*. Chicago: Rand McNally, 1950. Pp. 224.
- Lyon, George Ella. *A Regular Rolling Noah*. New York: Bradbury, 1986.
- . *Borrowed Children*. New York: Orchard Books-Watts, to be released in Spring 1988.
- Monjo, F. N. *Indian Summer*. New York: Harper and Row Junior Books, 1968.
- Rice, Alice Caldwell Hegan. *Mrs. Wiggs of the Cabbage Patch*. Century, Lexington: University Press of Kentucky, 1979. Pp. 153.
- Rylant, Cynthia. *Every Living Thing*. New York: Bradbury, 1985. Pp. 81.
- . *The Relatives Came*. New York: Bradbury, 1985. Pp. 32.
- Smith, Doris Buchanan. *Return to Bitter Creek*. New York: Viking, 1986. Pp. 174.
- Stephens, Mary Jo. *Witch of the Cumberlands*. Boston: Houghton Mifflin, 1974. Pp. 243.
- Stiles, Martha Bennett. *Sarah the Dragon Lady*. New York: Macmillan, 1986. Pp. 91.
- Stuart, Jesse. *A Ride with Huey, the Engineer*. New York: McGraw-Hill, 1966. Pp. 92.

Folktales

- Roberts, Leonard. *Old Greasybeard: Tales from the Cumberland Gap*. Detroit: Folklore Associates, 1969. (Paperback ed., Pikeville College, 1980) Pp. 215
- Roberts, Leonard. *South from Hell-fer Sartin: Kentucky Mountain Folk Tales*. Berea: Council of the Southern Mountains, 1964. Pp. 287.

Poetry

- Janeczko, Paul B., ed. *Don't forget to fly*. Scarsdale: Bradbury, 1981. Pp. 144.
- . *Going Over to Your Place*. New York: Bradbury, 1987. Pp. 151.
- . *Pocket Poems*. New York: Bradbury, 1985. Pp. 138.
- . *Strings: A Gathering of Family Poems*. Scarsdale: Bradbury, 1984. Pp. 153.
- Rylant, Cynthia. *Waiting to Waltz*. Scarsdale: Bradbury, 1984. Pp. 47.
- Waller, Effie. *Rhymes from the Cumberland*. Edited by David Deskins. Pikeville: Intrinsic Publishing, 1987. Pp. 52.
- . *Songs of the Months*. Edited by David Deskins. Pikeville: Intrinsic Publishing, to be released in Summer 1988. Pp. 175.

Biographies

- Aulaire, Ingri d' and Aulaire, Edgar Parin d'. *Abraham Lincoln*. New York: Doubleday, 1957. unp.
- Cunningham, Bill. *Flames in the Wind*. Bowling Green: Cockrel, 1981. Pp. 113
- Hudson, Virginia Cary. *O Ye Jigs & Juleps*. New York: Macmillan, 1962. Pp. 50.
- Sandburg, Carl. *Abe Lincoln Grows Up*. San Diego: Harcourt Bruce Jovanovich, Inc., 1928. Pp. 222.

Nonfiction Books

Bealer, Alex. *Only the Names Remain: The Cherokees and the Trail of Tears*. Boston: Little, 1972. Pp. 88.

Carpenter, Allan. *Kentucky*. Chicago: Childrens Press, 1979. Pp. 96.

Coleman, J. Winston Jr., ed. *Kentucky: A Pictorial History*. Lexington: University Press of Kentucky, 1971. Pp. 256.

Fradin, Dennis B. *Kentucky in Words and Pictures*. Chicago: Childrens Press, 1981. Pp. 48.

Hay, John. *Rover and Coo Coo*. San Diego: Green Tiger Press, 1986. Pp. 32.

Hiser, Bernice. *Adventure of Charlie and His Wheatstraw Hat*. New York: Dodd Mead & Co., 1986. Pp. 40.

Parish, Peggy. *Let's Be Early Settlers with Daniel Boone*. New York: Harper and Row Junior Books, 1967. Pp. 96.

Ryen, Dag. *Traces: Story of Lexington's Past*. Lexington: Lexington-Fayette County Historical Commission, 1987. Pp. 176

- K. Present some of these stories to your students. Ask them to compare hearing a story read to reading one themselves.

Daddy, Sing Me a Song. June Appal. Cassette. 23 songs sung by Greg Jowaisas. Includes *Wild Horses at Stoney Point*, *Ground Hog* and *John Henry*.

Tailybone and Other Strange Stories. June Appal. Cassette. A collection of six scary stories about two short fiddle tunes performed by David Holt. Includes, *Hairywoman*, *Sioux Indians*, *Ross and Anna*, *The Fiddler of Rattlesnake*.

For Old Time's Sake. June Appal. Cassette. Eastern Kentucky's storyteller, Anndrena Belcher, tells stories which include *Ashy Lou and the Prince*, *Jim Barton's Fiddle*, *Granny Gifts* and *Old Times*.

Tell Me a Story. June Appal, 1986. VHS or BETA. 30 minutes. Storytelling by Michael "Badhair" Williams for children ages 2 to 8. Includes *Mutsmag*, *Old One-Eye* and *Turkey in the Straw*.

Reprinted with permission from Butler, Fonda P. So Your Class Is Going to the Kentucky Show! Frankfort, KY: Kentucky Department of Education, 1988.

KENTUCKY AUDIO-VISUAL MATERIALS FOR CHILDREN

This bibliography includes all Kentucky-related films and videos currently available from KDLA's Audio-Visual Department. Both 16 mm. films and 1/2 inch VHS tapes are included.

The bibliography consists of two parts: .

1. Kentucky Audio-Visual Titles - A descriptive listing in alphabetical order by title.
2. Kentucky Audio-Visual Subject Index - An alphabetical listing of Kentucky-related subjects with title references.

Title entries contain the following information: title, media type (film or video), catalog number, release date, color or black-and-white, running time, producer/distributor, recommended age level, and annotation. Codes for recommended age levels are:

P - Primary	(Preschool - grade 3)
I - Intermediate	(grades 4-6)
J - Junior High	(grades 7-9)
H - Senior High	(grades 10-12)

Public libraries and public library patrons in counties participating in the state library program are eligible to check out these audio-visual materials. Reservations for Kentucky films/videos should be made on Film/Video Request Forms. For booking information, contact the Audio-Visual Department at (502) 875-7000, ext. 131.

KENTUCKY AUDIO-VISUAL TITLES

- AUTUMN IN THE HIGHLANDS** (Film) A0169
color 4 min. PI I-A
Features fall color and scenery in Eastern Kentucky,
Narrated by wildlife artist, Ray Hara.
- BIRTH OF A COAL MINING TOWN: JENKINS, KENTUCKY** (Video) VC759
1988 color 30 min. JPL J-A
Documents the history of Jenkins, Kentucky and the
impact of the coal industry.
- DANIEL BOONE IN AMERICA'S STORY** (Film) B0615
1968 color 16 min. CORONET I-J
Traces Daniel Boone's life, from his Pennsylvania birth
through his days in North Carolina, Kentucky, and Missouri.
Shows Boone as explorer, hunter, family man, Indian fighter, and
builder of the Wilderness Road.
- FEW MEN WELL CONDUCTED** (Video) VC1454
color 23 min. FINLEY J-A
Story of George Rogers Clark and his courageous force of
frontiersmen during the American Revolution.
- GOING BACK TO LIMESTONE** (Film) B1032
1974 color 16 min. SCI. AND HIST. I-A
Blends archival prints with documentary film to present
a portrait of the settlement and development of Maysville,
Kentucky and Mason County in the Ohio River Valley.
- HISTORIC BARDSTOWN** (Film) A1171
1960 color 4 min. PI I-A
A brief visit to Bardstown, Kentucky including trips to
Wickland and My Old Kentucky Home.
- HISTORY OF MAMMOTH CAVE** (Film) C1172
1974 color 22 min. WKU I-A
Discusses the history of Mammoth Cave and shows its
natural surroundings.
- IT HAPPENS EVERY DAY IN KENTUCKY** (Film) C1298-
1970 color 30 min. MASLOWSKI J-A
Shows the variety of fish and fishing techniques
available in Kentucky. Includes scenes of smallmouth bass,
fishing in Elkhorn Creek, the white bass run on the Dix River,
catfish below the dam on the Kentucky River, and bluegill from
Shanty Hollow.

KENTUCKY (Video) VC94
 1985 color 49 min. TURNER I-A
 Focuses on Kentucky's culture, politics, economics, and people. (Portrait of America Series)

KENTUCKY COUNTDOWN (Film) C1371
 1978 color 30 min NCAA I-A
 Traces the trail taken by the University of Kentucky as the team headed toward the 1978 NCAA Basketball Championship.

KENTUCKY SCHOOL OF FISHING (Film) C3256
 1985 color 30 min. KARL MAS. J-A
 Shows kinds of fishing available in Kentucky's rivers, lakes and streams.

KENTUCKY'S FEATHERED RAINBOW (Film) C1377
 color 30 min. MASLOWSKI I-A
 A look at the birds of Kentucky - both the year-round residents and the winter visitors.

KENTUCKY'S LITTLEST WILDLIFE (Film) C1378
 color 30 min. MASLOWSKI I-A
 Presents habits and characteristics of several small wildlife species such as toads, frogs and snakes.

KENTUCKY'S UNIFIED COURT OF JUSTICE (Film) C1379
 1978 color 17 min. P.I. J-A
 Presents an overview of the major structural changes in Kentucky's new court system. Narrated by Martha Layne Collins.

KNOW KENTUCKY (Video) VC1774
 1986 color 60 min. NIMCO I-A
 Adapted from original filmstrip production. Shows history of Kentucky by geographic region.

KNOW KENTUCKY GOVERNMENT (Video) VC1775
 1987 color 60 min NIMCO I-A
 Outlines structure and function of government in Kentucky.

LIGHT IN MOUNTAINS (Film) C1481
 1967 color 25 min. WAVE J-A
 A brief look at the bookmobile and library service in four Eastern Kentucky counties. The bookmobile is shown going to a one-room school, a job corps training center, and a nursing home in the mountains of Kentucky.

LINCOLN: HIS LAND AND HIS PEOPLE (Film) B1488
 1960 color 21 min. MTV I-A
 Includes activities along the Lincoln Heritage Trail
 such as festivals, historic events, etc.

LINCOLN PART I YOUTH (Film) B1489
 1960 color 20 min REP COM J-A
 Gives background of Abraham Lincoln's early years around
 Larue County, Kentucky.

LIVING ROOM FOR KENTUCKY'S WILDLIFE (Film) C1536
 1960 color 30 min. MASLOWSKI I-A
 Explores the varied needs of the wildlife species of
 Kentucky and shows what is being done and what needs to be done
 to protect and improve wildlife habitats.

LONNIE AND THE BOOKMOBILE (Film) B1549
 1959 color 20 min. U.K. J-A
 A trip on a Kentucky bookmobile as it serves the people
 of rural Kentucky. A view of Kentucky's regional and bookmobile
 program with an interesting story.

LOUISVILLE AT THE WIRE (Film) C1561
 1980 color 20 min. NCAA I-A
 Highlights the NCAA Basketball Tournament for 1980.
 Shows the progress of the University of Louisville towards
 winning the championship.

OAKSIE (Film) C1847
 1979 color 22 min. APPALSHOP J-A
 A portrait of basketmaker, fiddler, and harp player
 Oaksie Caudill from Cown Creek in Letcher County, Kentucky.
 Follows Oaksie through the steps of making a basket including
 innovations he has invented. Interspersed with the weaving is
 Oaksie's fiddling and harp playing.

OLD KENTUCKY HOMES (Film) B1859
 1967 14 min. P.I. I-A
 Cinematic tour to two dozen of Kentucky's historic
 homes, including My Old Kentucky Home at Bardstown, Locust Grove
 at Louisville, Lexington's Hopemont, and the Lincoln Homestead
 at Springfield. Several architectural firsts are reviewed in
 this film including the first drugstore and pioneer house.

OPEN WINDOWS (Video) VC2234
 1991 color 28 min. Appalshop J-A
 Documents eastern Kentucky's American Festival, a celebration of cultural diversity, storytelling, music and dance. Includes excerpts from performances by artists representing a variety of ethnic and cultural backgrounds.

OUT OF THE GATE, DOWN TO THE WIRE (Film) B1907
 1976 14 min. EP I-A
 Presents glimpses of the 1920-1958 Kentucky Derbies. Describes the Derby as one of the major events in the world of horse racing.

ROADS HOME: THE LIFE AND TIMES OF A.B. "HAPPY" CHANDLER (Film) C3368
 1987 color 30 min. CICADA J-A
 A film portrait of the enduring career of A.B. "Happy" Chandler. Interviews friends and family of the former governor of Kentucky.

SECRETARIAT: BIG RED'S LAST RACE (Film) C2233 (Video) VC161
 1976 24 min. WOMBAT J-A
 Story of the great horse's last race before he was syndicated. Shows the world of racing.

SHAKERTOWN (Film) A2257
 1960 color 5 min. PI I-A
 Tour of restored Shakertown at Pleasant Hill. Shows exhibitions of weaving, crafts, etc.

SPIRIT OF AMERICA WITH CHARLES KURALT (Film) B2381
 1977 color 17 min. BFA J-A
 A look at Tennessee, Arkansas, Kentucky, and West Virginia as part of our nation's history and heritage. Presents unique and insightful portraits of the spirit of America.

STEP BACK CINDY (Video) VC2236
 1990 color 28 min. Appalshop J-A
 Looks at various styles of Appalachian dance, including flatfooting, square dancing, and social dancing. Shows that dance has served an important role in sustaining mountain communities.

STORMY THE THOROUGHbred (Film) C2417
1977 color 46 min. DISNEY I-H

Bluegrass Kentucky, the racing world, western ranches, and polo games are featured. Stormy is a maverick colt born at the wrong time of year. He is sold as a cowhorse but becomes a champion on the polo field.

SUMMER OF THE COLTS (Film) C2446
1976 color 27 min. MARCHUCK J-A

Narrated by Heywood Hale Broun, this film is the story of three horses--Nero, Bonefish and Silk Stockings. Each tried for harness racing immortality by winning the sport's classic races. Features scenes of the Kentucky Futurity.

UPPER SOUTH (Film) C2650
1983 color 25 min. NAT'L GEOG. I-A

Portrays the states of North Carolina, Virginia, West Virginia, Kentucky, and Tennessee as an area that is least known among the fifty states. The region is rich in natural beauty and history.

WILSON DOUGLAS: FIDDLER (Film) A2792
1975 color 8 min. PHOENIX J-A

Presents Kentucky fiddler, Wilson Douglas, in conversation with a young acquaintance. The two meet at the Mountain Heritage Folk Festival at Carter Caves State Park.

KENTUCKY AUDIO-VISUAL SUBJECT INDEX

APPALACHIA

Birth of a Coal Mining Town: Jenkins	VC759
Step Back Cindy	VC2236

BIOGRAPHIES

Daniel Boone in America's Story	B0615
Few Men Well Conducted: The Life of George Clark Rogers	VC1454
Lincoln: His Land and His People	B1488
Lincoln Part I Youth	B1489
Oaksie	C1847
Roads Home: The Life and Times of A.B. Chandler	C3368
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CITIES

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Going Back to Limestone	B1032
Historic Bardstown	A1171

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FESTIVALS

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Spirit of America with Charles Kuralt	B2381
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Know Kentucky Government VC1775

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Old Kentucky Homes B1859

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Out of the Gate, Down to the Wire B1907
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Summer of the Colts C2446

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Lonnie and the Bookmobile B1549

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History of Mammoth Cave C1172

SHAKERS

Shakertown A2257

SPORTS

Kentucky Countdown C1371
Louisville at the Wire C1561

WILDLIFE

Kentucky's Feathered Rainbow C1377
Kentucky's Littlest Wildlife C1378

BOOKS FOR LIBRARIANS

*** indicates a title available on audiocassette from the Talking Book Library of the Kentucky Department for Libraries and Archives

An Appalachian Studies Teachers Manual. "Although completed in the late 1970's, this manual is still quite helpful. It includes annotated bibliographies of appropriate books and lesson plans for each grade from pre-school through graduate school!" "Appalachian Mountain Books" Available for \$13.00 from
The Children's Museum of Oak Ridge
461 West Outer Drive
Oak Ridge, TN 37830

"Appalachian Heritage", a quarterly literary magazine of Appalachian culture and history available for \$16.00 per year from Berea College
Berea, Kentucky 40404

"Appalachian Mountain Books", a magazine/catalog published six times per year by George Brosi. It contains very helpful annotated genre bibliographies. An excellent source of out-of-print books, it is available for \$10.00 per year from
Appalachian Mountain Books
123 Walnut Street
Berea, Kentucky 40403
606-986-3262

Baird, Nancy D., Crowe-Carraco, Carol, and Middleswarth, Vicky. Hand-Me-Down History; Local Resources for the Classroom. Bowling Green: Western Kentucky University, 1986. Though intended for use by teachers of students in third and fourth grade, middle school and high school, this title contains a wealth of photocopies of original documents. Fascinating reading and lots of programming ideas that could be scaled down for public library use.

Baird, Nancy Disher, Cartwright, Joseph H., Crowe-Carraco, Carol, Johnson, Susan Lyons, Lyon, George Ella, and Wallace, James E. Reflections of the Past: Archival and Other Supplementary Resources for the Classroom. National Endowment for the Humanities, Kentucky Department for Libraries and Archives, and Kentucky Historical Society, 1986. Reproductions of original documents, activities and bibliographies on four subjects: "Architecture and the Old Capitol", "Civil War in West Kentucky", "Transportation in Nineteenth Century Kentucky", and "Workshop, Wordshop, Wordwork Shop; Using Archival Materials to Stimulate Creative Writing".

- Baird, Nancy Disher and Crowe-Carraco, Carol. A Teacher's Guide to Pioneer Life in Kentucky. Bowling Green: Western Kentucky University, 1988. "Includes a brief narrative about pioneering, primary resources by and about pioneers, activity suggestions that can be adapted to any age group, and bibliographical and other supplemental information."
- Bronner, Simon J. American Children's Folklore; a Book of Rhymes, Games, Jokes, Stories, Secret Languages, Beliefs and Camp Legends for Parents, Grandparents, Teachers, Counselors and All Adults Who Were Once Children. Little Rock, August House, 1988. Not intended for children, this book will be helpful in planning folklife programs. Concentrates on the period following World War II.
- Burket, Mary Lou. "Classroom Connections; Quilts". Book Links, May 1991, pp. 24-30. Detailed, annotated bibliography with suggested activities incorporating quilts.
- Cornell, Joseph. Sharing Nature With Children. Dawn Publications, 1979. Activities to help children understand the interrelationships in nature.
- Crowe-Carraco, Carol. Women Who Made a Difference (New Books for New Readers) Lexington: Kentucky Humanities Council, 1989. "Inspiring short biographies of some of Kentucky's unsung heroines--Jenny Wiley, Lucy Audubon, Malinda Gatewood Bibb, Laura Clay, Enid Yandell, Cora Wilson Stewart, Mary Breckinridge, Alice Allison Dunnigan, and Loretta Lynn."
- Filson, John. The Discovery, Settlement and Present State of Kentucke. (The American Experience Series) Corinth Books, 1962. "This is a facsimile edition of the earliest history of Kentucky which was originally published in 1784. John Filson came to Kentucky in 1782 or 1783. Filson's essay discusses the discovery, the boundaries, soil, climate, inhabitants, curiosities, and trade of Kentucke. The adventures of Col. Daniel Boone is appended to the history. This supposedly autobiographical account created the great legend of Boone. The 1784 edition and this fasimile contain the first map of Kentucky ever published." Mertins, Reading for Young People

Fraser, K.M. The Prehistory of Man in Kentucky. The Kentucky Prehistory Curriculum Project (TVA's Land Between the Lakes, Golden Pond and Center for Environmental Education, Murray State University), 1986. A concise introduction to the Indian tribes inhabiting Kentucky between 12,000 B.C. and 1750 A.D. and an explanation of the processes of archaeology and its practice in Kentucky. Companion volumes are Studying the Prehistory of Man in Kentucky; Activities for the Middle School Classroom and Environmental Approaches to Prehistory/Archaeology. Though not intended for libraries, there are many activities included that would be of great interest to children as young as fourth grade. These publications are generally accepted to be the most useful ones devoted to archaeology and Indian life in Kentucky.

Golden, Susan. "Reading the World; Appalachia". Book Links, May 1991, pp. 14-21. Detailed annotated bibliography of books for youth of all ages.

Growing Up Victorian: A Family Activity Book. Bowling Green, KY: The Kentucky Museum of Western Kentucky University and The National Endowment for the Humanities, 1983. A collection of activities designed to be used with the museum exhibit of the same name.

Guyton, John W. Kentucky Coal; A Fourth Grade Social Studies Unit. Murray, KY: Center for Environmental Education, Murray State University, 1988. Projects and games to familiarize kids with the processes involved in coal mining

Kentucky; A Geographical and Historical Perspective. Lexington: Kentucky Educational Foundation, 1989. This resource guide for fourth grade teachers was a cooperative project of the National Geographic Society, Kentucky Educational Foundation, Kentucky Department of Education, and Kentucky Geographic Alliance. Though it is arranged in classroom units, the public librarian will find much inspiration for children's programming. It is an excellent source of trivia game questions and an exceptional source of reproducible maps. One copy of this title will be sent to each county in the bicentennial programming package.

(Kentucky Bicentennial Bookshelf) is an ongoing series of books that the University Press of Kentucky began publishing in the 1970's. The series now includes well over forty titles that were not intended for use by children but could prove useful to many older juvenile readers. A great many of the titles are biographies of famous and less famous Kentuckians. Others are about various subjects in history, folklife, and the arts. For a complete list of the titles and their in-print status contact The University Press of Kentucky
663 South Limestone Street
Lexington, KY 40508-4008
606-257-4593

Kentucky Calendar of Events. Issued annually by the Kentucky Department of Travel Development, Capital Plaza Tower, Frankfort, KY 40601. 1-800-225-TRIP. Lists special events and entertainment in all parts of the state. month-by-month.

"Kentucky Explorer", a newsprint tabloid-style magazine published ten times a year "for all who love our historic Kentucky" by
Kentucky Explorer
P.O. Box 227
1792 Hayes Valley Road
Jackson, KY 41339
606-666-5060

Kentucky Historical Society, Kentucky Department of Education, and Kentucky Humanities Council. Kentucky in the Classroom; a Resource Guide. Frankfort: 1986. Detailed listing of every kind of printed resource imaginable for Kentucky studies as well as listings of museums and historic sites, games and competitions, audio-visual materials, field trip sites, profiles of organizations, and sources of maps. Available for \$6.00 from
Kentucky Historical Society
P.O. Box H
Frankfort, KY 40602

"Kentucky Living", a colorful publication which includes popular interest stories about Kentucky history, personalities, events, and tourist and recreational attractions.
Published monthly by
Kentucky Association of Electric Cooperatives
4515 Bishop Lane
Louisville, KY 40218
502-451-2430

"Kentucky Symbols and Traditions". Kentucky Department of Travel Development, Capital Plaza Tower, Frankfort, KY 40601. 502-564-4930. An attractive one page folder with many quick facts about Kentucky--the state seal, flag, flower, bird, tree, animal, butterfly, fish, gemstone, fossil, songs, terms of governors, Kentucky firsts, lists of famous Kentuckians in various categories throughout history, capsule descriptions of Kentucky's history and government, facts about geography and climate, and more. Amazing amount of information packed onto one piece of paper.

Kentucky; The Traveller's Guide. Issued annually by the Kentucky Department of Travel Development, Capital Plaza Tower, Frankfort, KY 40601. 1-800-225-TRIP. A colorful guide describing tourist attractions and recreational opportunities in four geographic regions of the state.

"Kidstuff; A Treasury of Early Childhood Enrichment Materials" is a monthly publication of approximately 28 pages of book-related activities which are useful for storyhours and other children's programs. Each issue is devoted to a theme. Volumes that may prove useful for bicentennial programming are listed here:

Vol 1, No 4----The Farm
No 5----Trains
No 6----Home, Sweet Home
No 12----In Field and Forest
Vol 2, No 12----All Kinds of Families
Vol 3, No 6----Grandparents Are Great
No 12----Happy Birthday
Vol 5, No 5----Blankets and Quilts
Vol 6, No 4----Horses

Subscription and back list order information are available from
Kidstuff
1307 South Killian Drive
Lake Park, Florida 33403
10800-329-7546

Litchfield, Miriam. Language Arts with an Environmental Twang; Environmental Education Activities for Grades 1-7. Murray, KY: Center for Environmental Education, Murray State University, 1986. Activities that involve listening, vocabulary reinforcement, speech and dramatics, and creative writing.

"NatureScope" is a nationally acclaimed science and nature curriculum in eighteen issues, each focusing on a specific environmental topic for grades K-8. Games, crafts, and puzzles about mammals, insects, endangered species, tropical rainforests, wetlands and many other timely topics are from the publishers of "Ranger Rick" and "Your Big Back Yard". The entire set can be obtained for \$89.00 from:

National Wildlife Federation
1400 Sixteenth Street NW
Washington, D.C. 20036-2266

"Newspaper in Education" The Lexington Herald-Leader includes educational supplements in its newspaper six to eight times during the school year. Each supplement features a different topic and targets a different student population. On March 3, 1992, the "Newspaper in Education" will be entitled Bicentennial; A Celebration of Kentucky's 200th Birthday and will be suitable for use in fourth through twelfth grade classrooms. Though this program is intended for schools, many public librarians may find the newspapers stimulating for children in public library programs. For information about NIE call Sylvia Smith, education outreach administrator at 1-800-999-8881 ext 353.

Martin, Judy. Choosing Books for Appalachian Children: An Annotated Bibliography. Berea: Berea College Press, 1982. Includes activities for middle schoolers through adults. Available for \$7.50 from
Berea College Press
Route 2
Berea, KY 40403

Mertins, Barbara. Reading for Young People: Kentucky, Tennessee, West Virginia. Chicago: American Library Association, 1985. Bibliography of over 300 titles with detailed annotations.

Musick, Ann. Coffin Hollow and Other Ghost Tales. Lexington, KY: University Press of Kentucky, 1977. Suitable for young and old.

The Tell-Tale Lilac Bush and Other West Virginia Ghost Tales. Lexington, KY: University Press of Kentucky.

- Rennick, Robert M. Kentucky Place Names. Lexington: University Press of Kentucky, 1984. "This is an extensive compilation of information on the naming of Kentucky counties, cities, and extinct communities. Each entry gives the location and type of place, settlement and establishment data, historical background, and folk accounts. It is a select list compiled by the coordinator of the Kentucky Place Name Survey. Thomas P. Field's A Guide to Kentucky Place Names (Lexington, KY., Geological Survey, 1961) offers a good complement, identifying 39,212 place names (including natural and cultural features)." Kentucky in the Classroom
- Roberts, Leonard. South from Hell-Fer-Sartain. Lexington, KY: University Press of Kentucky, 1988. Reprint of a 1955 classic folklore collection.
- Up Cutshin and Down Greasy: Folkways of a Kentucky Mountain Family. Lexington, KY: University Press of Kentucky, 1988. Reprint of a 1959 volume about a Harlan County family. ***
- Scales, Pat. "Book Strategies; Where the Lilies Bloom by Vera and Bill Cleaver". Book Links, May 1991, pp. 8-10. Activities and discussion guides for the book.
- Schmidt, Gary D. "Around America; Appalachian Spring". The Five Owls, May/June 1991, pp. 107-109: An overview of children's books set in Appalachia.
- A Teacher's Guide to Kentucky's Story. Lexington: Kentucky Educational Television, 1983. "Kentucky's Story" is KET's nine-program series on Kentucky history from the child's point-of-view. This book is the program guide. For each program it gives a program summary, historical background, suggested activities, and a bibliography. It will be extremely useful for public library children's programming, and one copy will be sent to each county in the bicentennial programming package.
- Vandergrift, Kay E. and Jane Anne Hannigan. "Oldies But Goodies; Hidden Treasures From Your Shelves". School Library Journal, September 1991, pp. 174-179. Program suggestions for using older youth titles, including ways to find out the past using these books.
- Ward, William S. A Literary History of Kentucky. Knoxville: The University of Tennessee Press, 1988. An important study which contains two chapters on children's literature and authors up through the late 1980's. An excellent tool to aid in identifying out-of-print materials by Kentucky authors.

Wilhelm, Lourn. "Back to the Past: A Guide to Juvenile Genealogy". School Library Journal, August 1991, pp. 100-101. Brief overview with an excellent book and nonbook bibliography.

Wilkins, Cary C. The Guide to Kentucky Oral History Collections. Frankfort, KY: Kentucky Oral History Commission, 1991. ". . . the first comprehensive aid to identifying, locating, and accessing the thousands of oral history interviews maintained by Kentucky repositories."

RESOURCES FOR PROGRAMMING AND MATERIALS

ArchiSources Center for Understanding the Built Environment. 5328 W. 67 Street, Prairie Village, KS 66208, 913-262-0691. For architecture activities, this is a source of project supplies, books, and workshops.

Bi-Folkal Kits. An excellent way to stimulate oral history interviews and to plan intergenerational folk life programs for the library is with Bi-Folkal Kits. Each kit contains materials and programming components on a specific theme--"The Fashion", "Fun and Games", "1924", "The Home Front", "The Depression", "Farm Days", "School Days", "Fall", "County Fairs", "Summertime", "Train Rides", "Work Life", "Automobiles", "Music", and "Birthdays" are some of the themes. Packed in an easily portable tote bag are slides or video tapes, cassette tapes, booklets, activities, skits, paraphernalia and an extensive manual. Bi-Folkal Kits are available on rotating loan through the fourteen KDLA regional library offices. To find out how your library may borrow these kits, call your regional librarian well in advance of your program dates.

International Friendship League, Beacon Hill, 55 Mount Vernon Street, Boston, MA 02108, matches pen pals of all ages in 139 countries. The league also sponsors children's services, charitable programs, and speakers bureaus.

Kentucky Department of Economic Development has a sales office from which citizens may buy a wide variety of maps as well as many appealing novelty items with Kentucky motifs such as lapel pins, ball caps, friendship bracelets, Commonwealth seals, fanny packs, flags (both Kentucky and U.S. in various sizes), frisbees, luggage tags, mugs, pens, clothing, etc. Mail order service is available. For a complete price list write or phone

Bob Lancaster
Maps and Publications Office
Kentucky Dept. of Economic Development
133 Holmes Street
Frankfort, KY 40601
502-564-4715

BOOKS FOR LIBRARIANS
supplement

Kentucky Historical Society. Building a Society; Kentucky Life From Settlement to Statehood; A Collection of Resources for Teachers. Frankfort: 1992. Those who attended one of the bicentennial workshops in January or February will recall hearing Vicky Middleswarth mention this forthcoming publication. It is now available. It is mind-boggling to try to imagine the organizational skills it took to put this 239 page masterpiece together! It is the product of the cooperative efforts of teachers, scholars, artists, and museum specialists. "It combines secondary and primary historical source materials with detailed plans for activities that involve students in learning about early Kentucky life. Guided by current trends in history and education, it is an inter-disciplinary, multicultural, hands-on approach to teaching children about the past." Though it is definitely academically oriented and will not be totally applicable to summer reading plans, it should be in every library. The source material and bibliographies alone make it a necessity. Teachers will probably kill for it. For your copy contact

Vicky Middleswarth
Kentucky Historical Society
P.O. Box H
Frankfort, KY 40602-2108
502-564-3016
FAX 502-564-4701

Pellowski, Anne. The Family Story-telling Handbook; How to Use Stories, Anecdotes, Rhymes, Handkerchiefs, Paper, and Other Objects to Enrich Your Family Traditions. Illus. Lynn Sweat. New York: Macmillan, 1987. Many fascinating stories including "Grandmother's Aprons: A Quilt Story" which is easily adapted to the flannel board.

RESOURCES, con't

Kentucky Folklife Program "records, preserves, and promotes the traditional cultural expressions found among the citizens of the Commonwealth . . . and provides technical assistance in program planning, funding and identifying local folklife resources. . . . The director of the Kentucky Folklife Program is available to the public as an educational resource offering workshops, lectures and presentations on folklife research and Kentucky folk traditions. . . . Some possible Bicentennial projects include: folklife festivals, concert programs featuring local and regional folk artists, folk narrative stage programs where local tradition bearers share their traditional knowledge with an intimate audience. Every community in Kentucky has a pool of traditional culture that could be woven into the fabric of its local Bicentennial celebration." For further information and assistance contact

Bob Gates, Director
Kentucky Folklife Program
CPO Box 760
Berea College
Berea, KY 40404
606-986-9341, ext. 5139

The Kentucky Heritage Council can offer assistance to librarians planning to do local architecture activities with children. It can provide a complete listing of all historic sites within a town or county. It can help to identify architects or archaeologists who will assist with library programming. For information and assistance contact

Rebecca W. Shipp
Manager of the Preservation Education Program
Kentucky Heritage Council
Capital Plaza Tower
Frankfort, KY 40601
502-564-7005

RESOURCES, con't

The Kentucky Historical Society has several programs for children given within the museum that are available to be presented in libraries. There will be a Bicentennial Historymobile. The Society also has a traveling exhibit program called "Museums To Go"--"panel exhibits that explore the humanities through images and words. The exhibits currently in circulation span history, literature, the arts, and science. A variety of formats make the displays adaptable to gallery spaces of all kinds. . . Museums To Go are free. Borrowers' obligations are limited to taking care of the exhibits while on display and packing and returning them c.o.d. (by UPS or Greyhound) to Frankfort on schedule." One note: "Museums To Go" exhibits are INTENDED FOR ADULTS though many resourceful librarians have adapted children's activities to them. To schedule an exhibit and to find out about other programs contact

Jeanne Suchanek
Educational Services Division
Kentucky Historical Society
P.O. Box H
Frankfort, KY 40602-2108
502-564-2662

The Kentucky Humanities Council. The important thing to remember about this organization is that they do not pay for programs that are designed solely for children. However, they do sponsor programs that can be suitable for intergenerational audiences. Two possibilities for bicentennial programming are (1) speakers bureau of 18 to 20 scholars who can be scheduled for presentations on numerous topics and (2) the Chautauqua Characters Program. Two Chautauqua presentations will be offered free to each county bicentennial committee. If the county has no committee, they will be offered to the county judge executive. Public libraries wishing to participate in the Chautauqua program should make contact with their bicentennial committees or judges. For information about these and other Kentucky Humanities Council activities contact

Virginia Smith, Executive Director
Kentucky Humanities Council
417 Clifton Avenue
University of Kentucky
Lexington, KY 40508-3406

RESOURCES, con't

The Kentucky Museum and Library at Western Kentucky University has five small exhibits available for loan. Each is carefully packed for transport and display in a sturdy wooden case. The subjects of the exhibits are: "Nineteenth Century Dolls", "Kentucky Prehistory", "Just a Minute--I'm Almost Ready"(a collection of clothing artifacts), "Toys--Handmade/Store Bought", and "Growing Up Victorian: At School". Each exhibit comes with detailed program ideas to be used with children. AN IMPORTANT NOTE: The exhibits may not be shipped by the usual methods; they must be picked up at and returned to the museum. For booking contact

Larry Scott, Curator
The Kentucky Museum
Western Kentucky University
Bowling Green, KY 42101
502-745-2592

"Kentucky Map Puzzle" Available from Simmons Puzzle Co.,
Greensburg, KY 42743

Student Letter Exchange, 308 Second Street NW, Austin, MN 55912, links young people ages ten to nineteen in the United States and fifty other countries who want pen pals. All correspondence is in English, and there is a \$1.00 charge per name.

Contact your local or regional arts council for help with programming. Many libraries have gotten funding from these kinds of groups to pay performance fees for special programs.

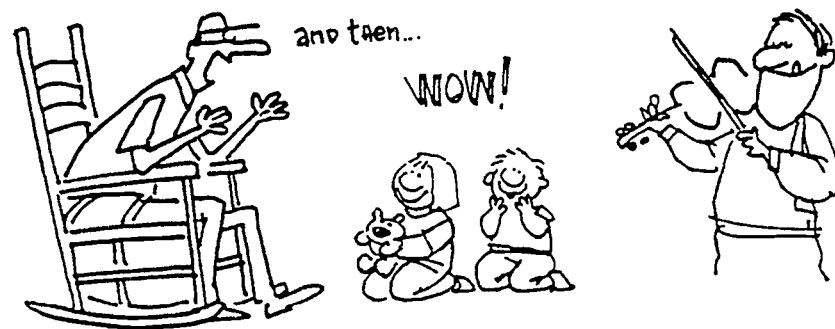
Contact your local school system/s to see if there will be an **artist-in-the-schools** in your county during 1992. In recent years, these individuals have given excellent children's and intergenerational programs in many public libraries.

Interesting and inexpensive library programs can be found by contacting the **speakers bureaus** or public relations offices of nearby colleges and universities.

- As you plan your programs, you might wish to consider having several activity centers set up at one time so that children may choose what they wish to do and move from one area to another within the allotted time. A librarian who has had success with this approach and who is willing to share her experiences is Vickie Nicholson of Laurel County Public Library 606-864-5759.

Call the nearest Kentucky State Police post to find out about program offerings.

Reproduction Masters



READISCOVER KENTUCKY!

READISCOVER KENTUCKY!

READISCOVER KENTUCKY

READISCOVER KENTUCKY

READISCOVER READISCOVER
KENTUCKY! KENTUCKY

READISCOVER READISCOVER
KENTUCKY! KENTUCKY

READISCOVER
KENTUCKY

338

READISCOVER
KENTUCKY

350

351

**READISCOVER
KENTUCKY!**

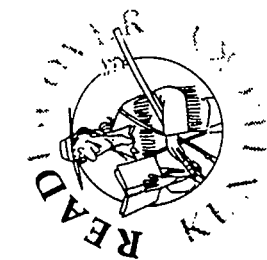
**READISCOVER
KENTUCKY!**

352

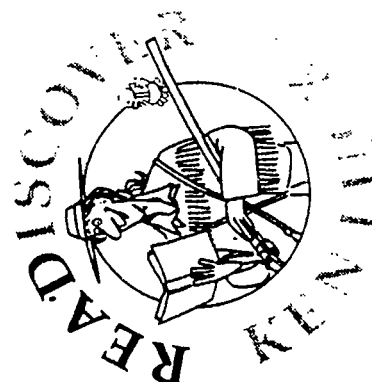
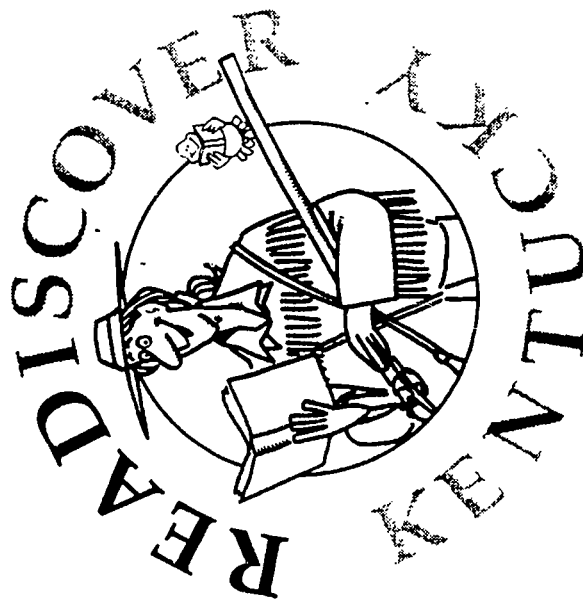
353

Need a banner? Enlarge one of these!

339



Assorted sizes



353

BEST COPY AVAILABLE



READISCOVER KENTUCKY!

READISCOVER KENTUCKY!



READISCOVER KENTUCKY!

READISCOVER KENTUCKY!



READISCOVER KENTUCKY!

READISCOVER KENTUCKY!





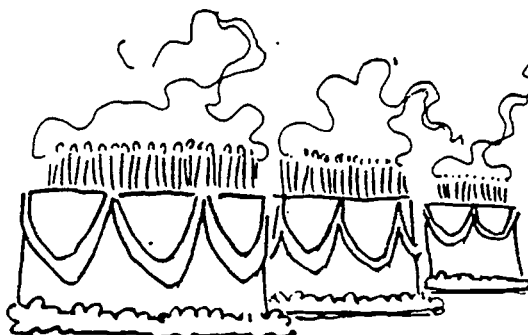
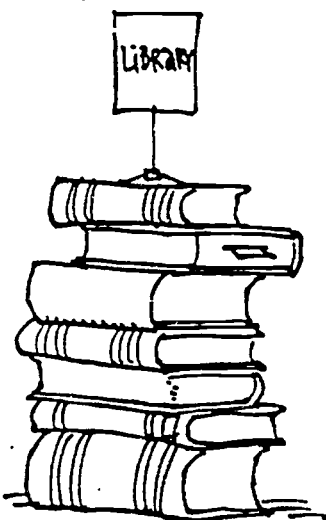
ABRAHAM
Lincoln was
Born near
Hodgenville
in 1809.



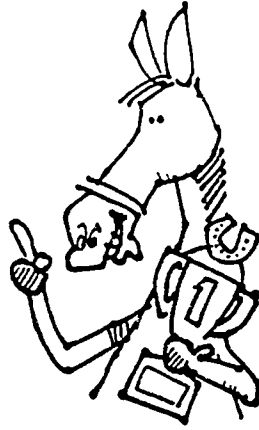
John McKinney, Pioneer
Schoolteacher, wrestled
& killed a wildcat
that wandered through
the open door of the
Log Schoolhouse on
main st. in Lexington.



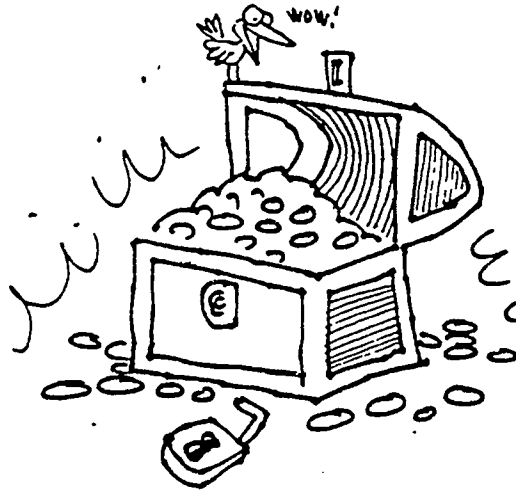
GARRARD COUNTY
is the Birthplace
of Carey A. Nation,
Crusader against
alcoholic beverages
in the early 1900's.



JOHN SHELL, WHO WAS SAID TO BE THE OLDEST MAN
IN THE WORLD, LIVED IN LESLIE CO. MR. SHELL WAS
BORN SEPT. 2, 1788 & DIED JULY 6, 1922.



First Race Course in
Kentucky was
established by
Pioneers in 1780.

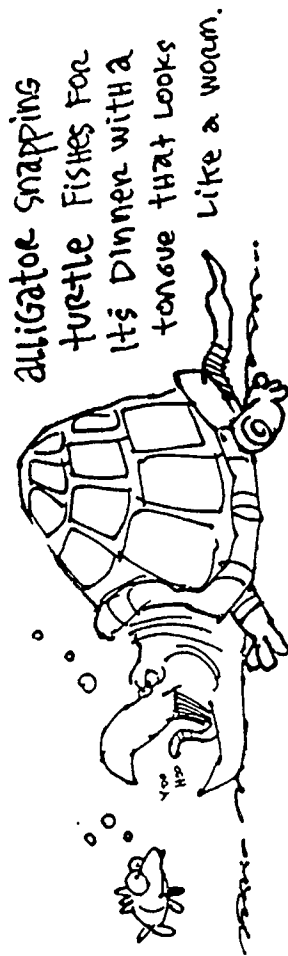
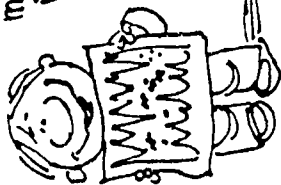


JOHN SWIFT'S
Silver mine.
Legend tells of
a fabulous lost
treasure located
somewhere in Wolfe Co.



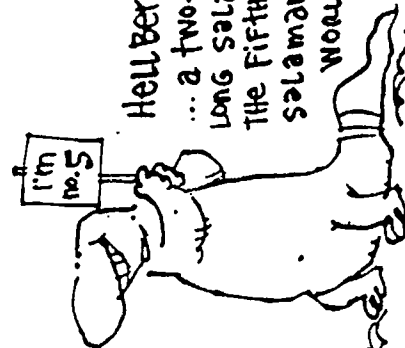
ABRAHAM LINCOLN
was born in
Kentucky

mammoth cave
is the largest
cave system
on the planet!

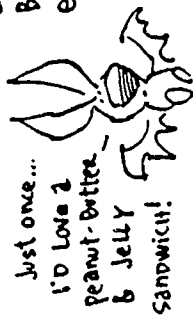


alligator snapping
turtle fishes for
its dinner with a
tongue that looks
like a worm.

HELL BENDER
... a two-foot
long salamander.
The fifth largest
salamander in the
world lives in
Kentucky's Rivers.

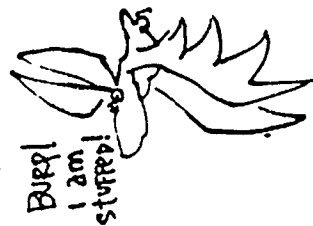


a single
bat may
eat as many
as 3,000
insects
in one
night!



Just once...
I'd like a
peanut-butter-
& jelly
sandwich!

all of Kentucky's
bats are
insect eaters.
they eat millions
& millions of
them.



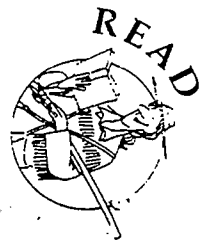
Burr!
I am
stuffed!



BEFORE HIS DEADLY
encounter with
SITTING BULL & CRAZY
HORSE IN 1876,
LT. COL. GEORGE
ARMSTRONG CUSTER
WROTE HIS AUTOBIOGRAPHY,
"MY LIFE ON THE PLAINS,"
WHILE STAYING IN ELIZABETHTOWN.



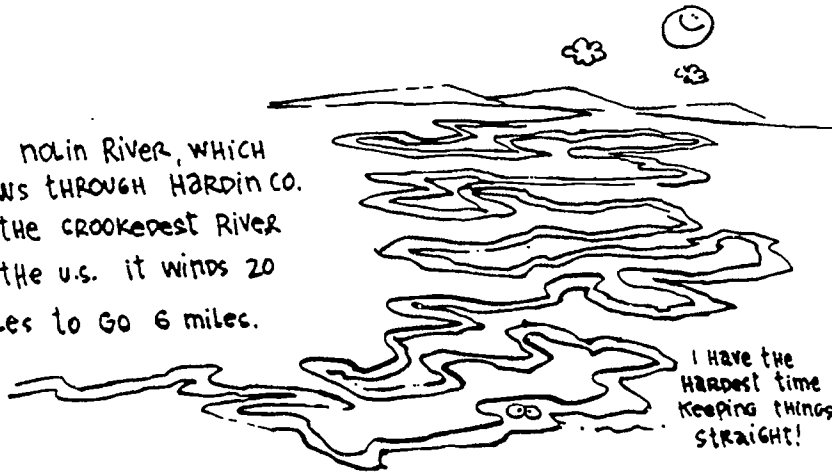
MOREHEAD HAD THE
FIRST MOONLIGHT
SCHOOL - ESTABLISHED IN
1911 BY MRS. CORA W.
STEWART BECAUSE
PEOPLE HAD TO LABOR
BY DAY, IT WAS DECIDED
TO HAVE CLASSES ON
MOONLIT NIGHTS SO THE
MOON COULD LIGHT THE WAY TO SCHOOL.



WHEN SHERIFF JOHN
T. ROACH, SHERIFF
OF GRAVES COUNTY
WAS KILLED IN OFFICE,
HIS WIDOW, LOIS
ROACH, WAS APPOINTED
TO TAKE HIS PLACE.
ON MARCH 11, 1922 SHE
BECAME THE FIRST
WOMAN SHERIFF
IN THE U.S.



the nolin River, WHICH
FLOWS THROUGH HARDIN CO.
is the CROOKEDST RIVER
in the U.S. it WINDS 20
miles to GO 6 miles.



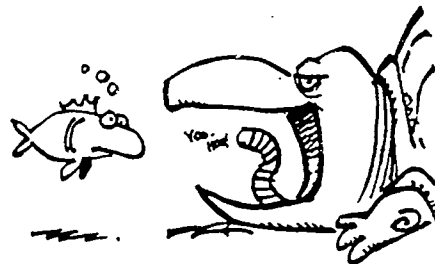
I HAVE THE
HARDEST TIME
KEEPING THINGS
STRAIGHT!



John James
AUDUBON,
ornithologist,
naturalist
& painter,
LIVED FOR
SEVERAL YEARS
in Kentucky.



the OFFICIAL
state BIRD
is the
CARDINAL.



the alligator
SNAPPING TURTLE
FISHES FOR ITS DINNER WITH
a tongue that LOOKS LIKE
a WORM!

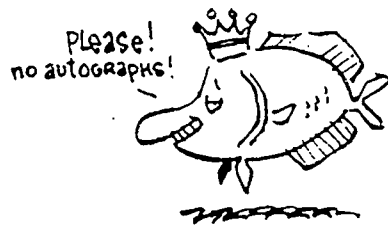


SEE YOU
tomorrow!

the WORD
Kentucky COMES
FROM THE INDIAN
WORD "Kah-tan-tah-teh"
meaning LAND OF TOMORROW

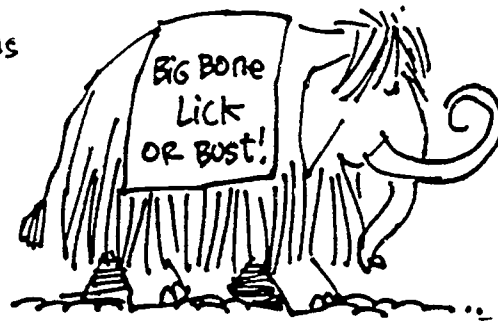


TRIGG COUNTY HAS MORE
than 500 cemeteries
within its borders!

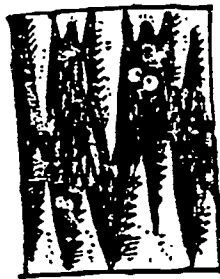


TRIGG COUNTY IS
the CRAPPIE
capital of the
WORLD.

BIG BONE LICK WAS
named owing to the
NUMBER OF MAMMOTH
Bones Found there!



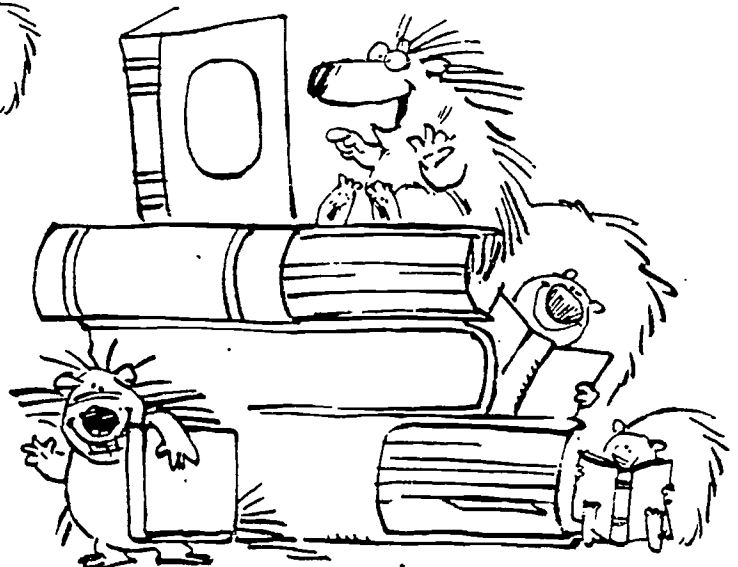
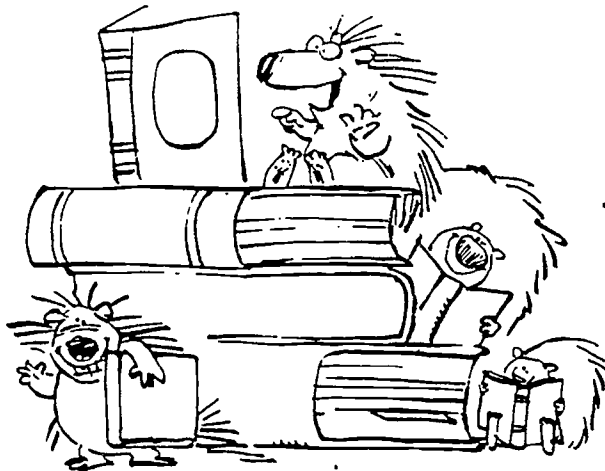
mammoth
Cave HAS
OVER 275
miles of
known caves



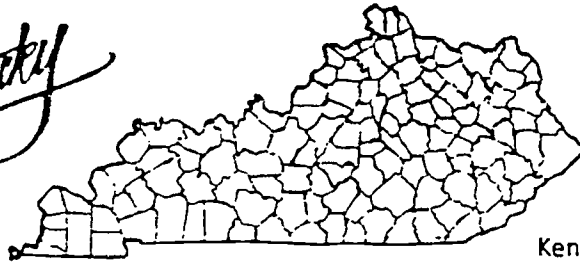
Daniel Boone,
the trail blazer
of Kentucky,
is buried in
Frankfort.



COL. HARIAND
SANDERS
opened his
first
Kentucky
Fried Chicken
Restaurant
in Laurel Co.



Oh! Kentucky



DIRECTIONS:
Can you find all 120
Kentucky counties in this

puzzle? Circle the counties
across, up, down, or diagonal -- frontwards
or backwards. Use the list below to help
you find the names of the counties. You
wouldn't want to forget any!

KENTUCKY COUNTIES :

Adair	Knott
Allen	Knox
Anderson	Larue
Ballard	Laurel
Barren	Lawrence
Bath	Lee
Bell	Leslie
Boone	Letcher
Bourbon	Lewis
Boyd	Lincoln
Bowie	Livingston
Bracken	Logan
Breathitt	Lyon
Breckinridge	McCracken
Bullitt	McCreary
Butler	McLean
Caldwell	Madison
Carlisle	Maggoffin
Carroll	Marion
Carter	Marshe
Christian	Martin
Clark	Mason
Clay	Meade
Clinton	Merrifield
Crittenden	Mercer
Cumberland	Metcalf
Daviess	Monroe
Edmonson	Munierberg
Elliott	Nelson
Estill	Nicholas
Fayette	Ohio
Fleming	Owen
Floyd	Owsley
Franklin	Pendleton
Fulton	Perry
Gallatin	Pike
Garrard	Powell
Grant	Pulaski
Graves	Robertson
Grayson	Rockcastle
Green	Ronan
Greenup	Russell
Hancock	Scott
Hardin	Shelby
Harrison	Simpson
Hart	Spencer
Henderson	Taylor
Henry	Todd
Hickman	Trigg
Hopkins	Trimble
Jackson	Union
Jefferson	Warren
Jessamine	Washington
Johnson	Wayne
Kenton	Webster
KENTUCKY	Whitley
	Wolfe
	Woodford

N E L S O N M E L L A C A M A G O F F I N
B C O D H I C K M A N A B M C C R E A R Y
L A U R E L E F F G D R D A E L L I O T T
E L H I N J L A R U E T O H K B E T H M K
E Y E L R O N M L C R E N D O N O A P E Q
M O R B Y G M L K S S R E L T P U V N R W
C N X D E Z E I N Y O H I O N F K T H C P
C W N L A S H K O C M D E S O G O I I E Q
R O E B S R C C T R I G G E S N J L M R R
A L E U I A B I T D E D A V I D K M N S O
C F R D P E N D L E T O M A R F E D A E M
K E G R E E N U P D Y O B R R T I L L A E
E E R R I C K D R A R R A G A L L A T I N
N M A G A M O S T R E B O R H E S T E R I
F A Y H I N I C H O L A S E J L R A E P F
A D S H A R T K N O X T K B U L L I T T E
Y I O W A S H I N G T O N M F L C M M E
E S N T N C L A R K A D R E U G H A P O R
T O U O W E N C L A Y D S L L O R R A C Y
T N S C A S E Y M A L R A H T U I I I A A
E A B U T L E R T T O C S U O E S O R R N
M O N T G O M E R Y R N P M W O T N I L C
A J E F F E R S O N N I E E C D I F G I R
R O W A N V W O C E V L N T B E A H Y S B
S H E L B Y A B K C D K C C L Y N N K L D
H A D N A X Z C C E Y N E A L A S O C E R
A N A E T Y A D A I R A R L E V Y N U Q A
L C N B H R I F S G R R E F B I D M T P N
L O E L B M I R T H E F Y E P C A T N R Y
B C D J I K S A L U P I K E M K L B E S A
O K M A R T I N E S T I L L A I G A K R M
Y N O W S L E Y A W O L L A C E I L S E L
L I N C O L N L A W R E N C E E D L J H K
E D S T T I H T A E R B V L A F C A U C L
M R O D A V I E S S Y Z L X G L B R D T G
E A N W H I T L E Y A E E N S W D D Y E N
D H K N O N A H S N W L N O H S I W E L I
N L N L O G A N V O O O I S A N N A E H M
E M E E U S I M P S O N M R N A N Y I L E
T N R A E T N T S K D E A E E G O N J N L
T O R N O O U H R C F C S D R R J E F F F
I I A M Y N P Q O A O Y S N R O E I D D E
R N W E B S T E R J R O E E A M E L L E N
C U M B E R L A N D D O J J M B O U R B O N



CODE! ↓

1	A
2	B
3	C
4	D
5	E
6	F
7	G
8	H
9	I
10	J
11	K
12	L
13	M
14	N
15	O
16	P
17	Q
18	R
19	S
20	T
21	U
22	V
23	W
24	Y
25	X
26	Z

1. 11 5 14 20 21 3 11 25
2. 13 1 13 13 15 20 8 3 1 22 5
3. 2 12 21 5 7 18 1 19 19
4. 3 15 1 12
5. 6 16 1 14 11 6 15 18 20
6. 1 16 16 1 12 1 3 8 9 1
7. 6 15 18 20 11 14 15 24
8. 20 15 2 1 3 3 15
9. 3 21 13 2 5 18 12 1 14 4 7 1 16



Use the code on the right to complete the Kentucky words above. Exchange the numbers for the code letters and write the letters in the blanks.

A TASTE OF KENTUCKY



K E N T U C K Y

WORD LIST

CORNBREAD

GRAVY

CHESS PIE

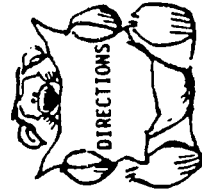
FRIED CHICKEN

CATFISH

BARBEQUE

JAMCAKE

COUNTRY HAM



Place the words from the word list in the spaces. Place one letter in each blank. Use each word only once.



KENTUCKY HORSE SENSE

DIRECTIONS: Unscramble the Kentucky Horse Racing words and write them correctly on the lines beside each word. Use the word list to help you.

1. ECTKKUYN BYRED _____

2. LCRHLIUH SWOND _____

3. ORESSH _____

4. CYEJKO _____

5. BTSEASL _____

6. RTKAAECRC _____

7. EHOSR AMFR _____

8. GUHTOOHIDBER _____

WORD LIST

STABLES

THOROUGHBRED

HORSE

RACETRACK

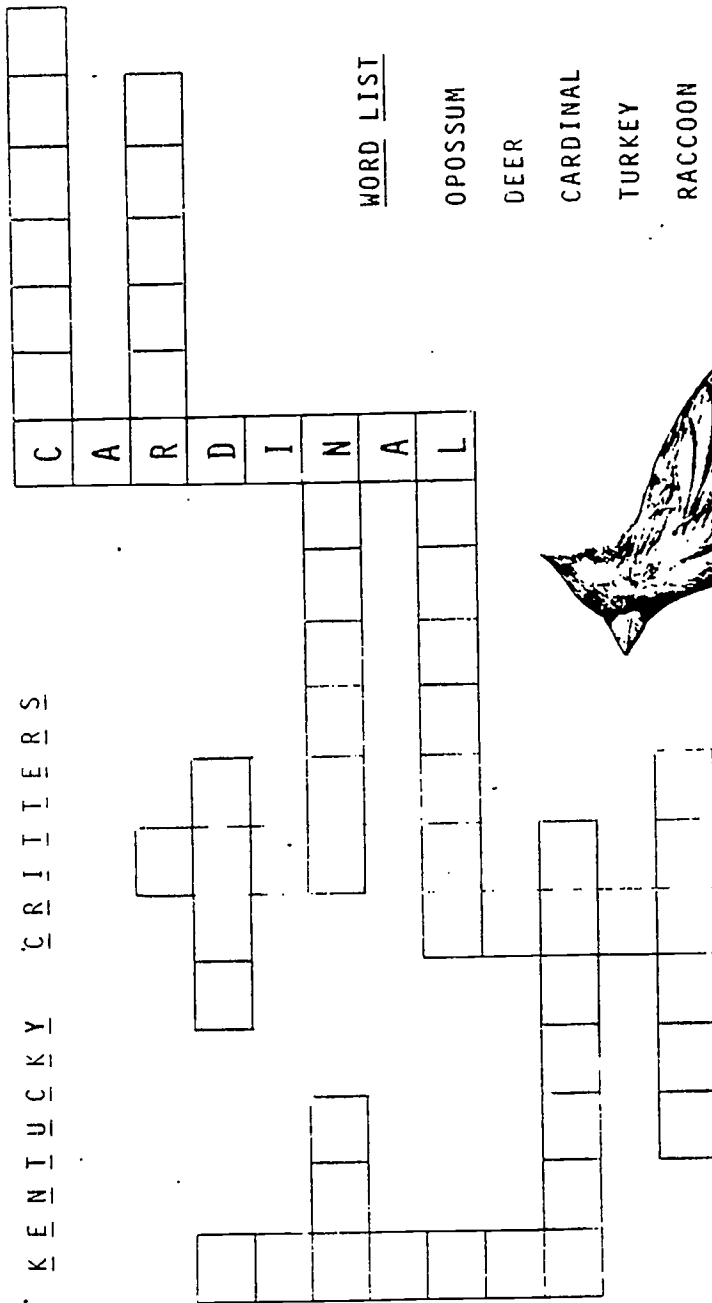
KENTUCKY DERBY

JOCKEY

HORSE FARM

CHURCHILL DOWNS

KENTUCKY CRITIERS



WORD LIST

OPOSSUM

DEER

CARDINAL

TURKEY

RACCOON

BUFFALO

RABBIT

FOX

SKUNK

CATFISH

BEAR

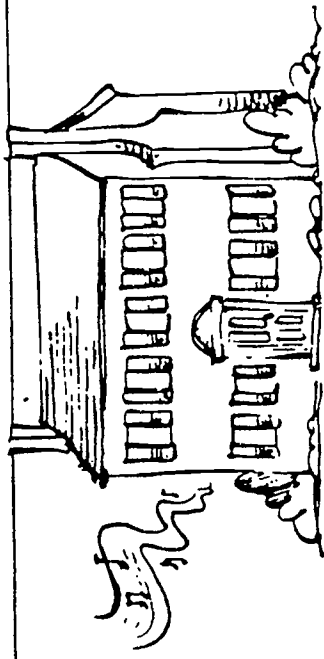
SQUIRREL



DIRECTIONS:

Place the animal names from the word list in the boxes above. Place one letter in each box. Some letters are shared by two words. One word has been done for you.

MY OLD KENTUCKY HOME

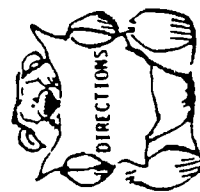


WORD SEARCH PUZZLE

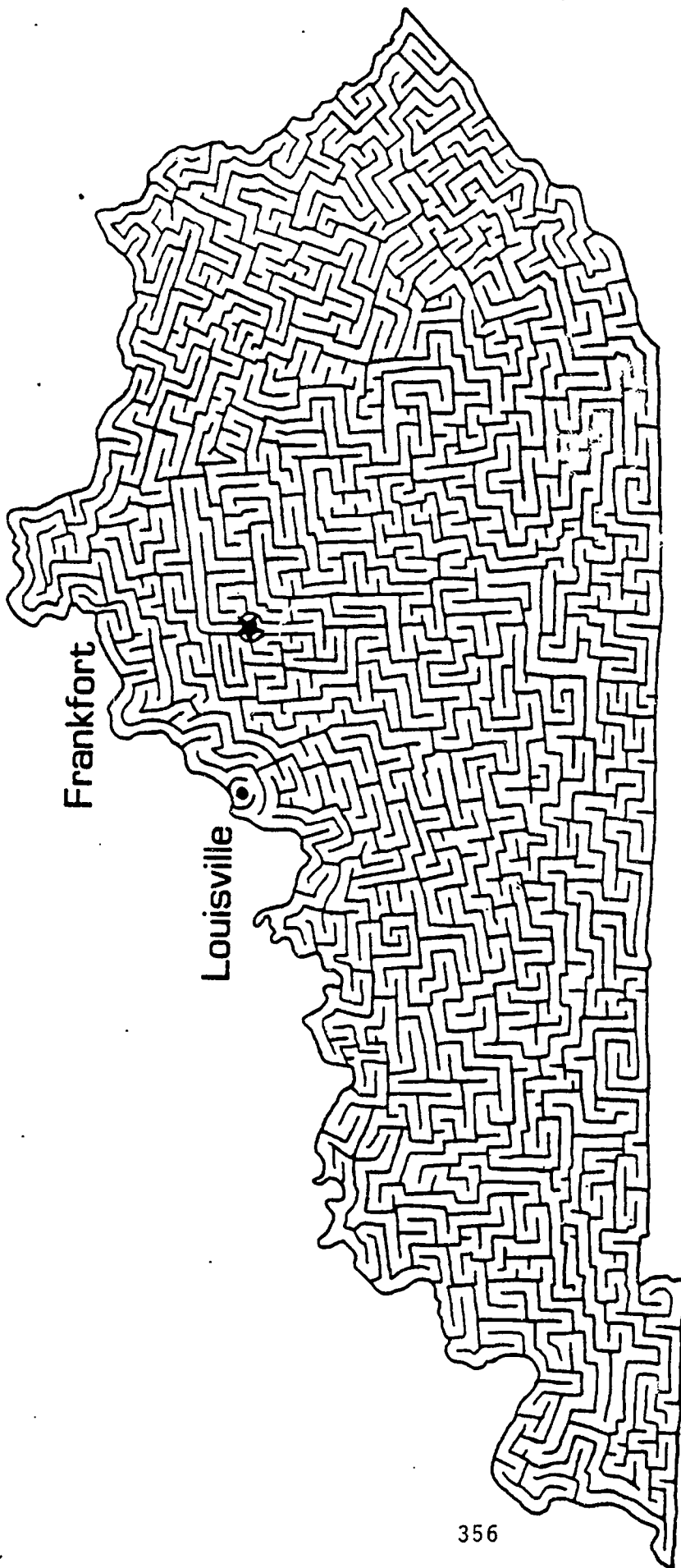
K E N T U C K Y R K U T E L H A G
U Y E J S J E F F C A V I S Z H Y
P I L Y H U D E I C S O K R M A F
I B J O A W D A N I E L B O O N E
O K M L K A E D B V Y E C J N O P
N Y M O E D C U W I F U G A E I J
E N N A R H A B E L I N C O L N K
E V O C S A T G V W P G C H M A L
R I P O I V U S H A W N E E S N O
S B W R T Z S U B R D I U T R I P
L O G C A B I N O F E Y U S E V Y
E A N W I L D E R N E S S R O A D

WORD LIST

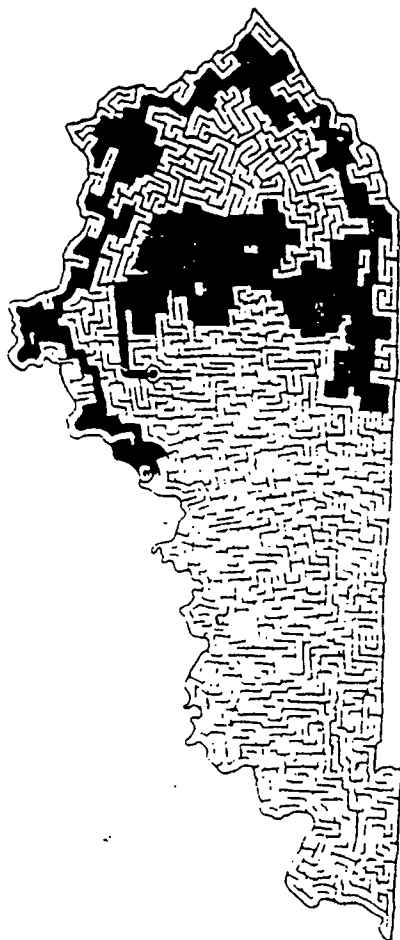
KENTUCKY
LOG CABIN
SHAKERS
ABE LINCOLN
PIONEERS
SHAWNEES
DANIEL BOONE
CIVIL WAR
WILDERNESS ROAD
JEFF DAVIS



Find the words from the Word List in the puzzle above.



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Los Angeles, Price Stern Sloan, 1990.



Kentucky

Reprinted with permission from Sullivan, Scott. Tough Mazes II; States of Confusion.
Los Angeles, Price Stern Sloan, 1990.

CRAZY KENTUCKY COUNTIES



COL. HARLAND SANDERS opened his first Kentucky Fried Chicken Restaurant in Laurel Co.

- | | |
|--|-----------|
| 1. Red Riding Hood was afraid of him. | 1. _____ |
| 2. Name of a fish | 2. _____ |
| 3. Brand of soup | 3. _____ |
| 4. A servant (He did it!) | 4. _____ |
| 5. Inventor of the steamboat | 5. _____ |
| 6. Bricks are made of it. | 6. _____ |
| 7. People are buried there. | 7. _____ |
| 8. He explored Africa. | 8. _____ |
| 9. Police officer of a western town. | 9. _____ |
| 10. Cattle thieves do this. | 10. _____ |
| 11. 3rd President of the U.S.A. | 11. _____ |
| 12. 4th President of the U.S.A. | 12. _____ |
| 13. 5th President of the U.S.A. | 13. _____ |
| 14. 7th President of the U.S.A. | 14. _____ |
| 15. 17th President of the U.S.A. | 15. _____ |
| 16. Kentucky pioneer (not Boone) | 16. _____ |
| 17. Famous country singer | 17. _____ |
| 18. Round toy + fat used in cooking | 18. _____ |
| 19. Kentucky governor | 19. _____ |
| 20. Opposite of hot + a hole for water | 20. _____ |
| 21. "Clint" is short for this county | 21. _____ |
| 22. Its county seat is another name for "Mary" | 22. _____ |
| 23. Its county seat has the color of eyes | 23. _____ |
| 24. Boy who met "ET" | 24. _____ |

- | | |
|---|-----------|
| 25. Vowel + moonshine maker | 25. _____ |
| 26. A color | 26. _____ |
| 27. Ammunition | 27. _____ |
| 28. Name of a religion | 28. _____ |
| 29. Kentucky's northern neighbor | 29. _____ |
| 30. In debt to some one | 30. _____ |
| 31. Aged pork | 31. _____ |
| 32. Most important organ of the body | 32. _____ |
| 33. To become solid | 33. _____ |
| 34. Famous forefather who wrote almanac | 34. _____ |
| 35. Famous Kentucky liquor | 35. _____ |
| 36. Father of our country | 36. _____ |
| 37. Famous English writer | 37. _____ |
| 38. "He got off ----- free!" | 38. _____ |
| 39. Take one to stay clean. | 39. _____ |
| 40. Bird | 40. _____ |
| 41. What very hot water does | 41. _____ |
| 42. U.S. President who grew peanuts | 42. _____ |
| 43. Famous player "at the bat" | 43. _____ |
| 44. Did not wear a coonskin cap | 44. _____ |
| 45. French for "the street" | 45. _____ |
| 46. Unproductive | 46. _____ |
| 47. Name of a dictionary | 47. _____ |
| 48. Its county seat includes its name. | 48. _____ |
| 49. First name of a famous boxer. | 49. _____ |



TRIGG county is
the CRAPPIE
capital of the
WORLD.

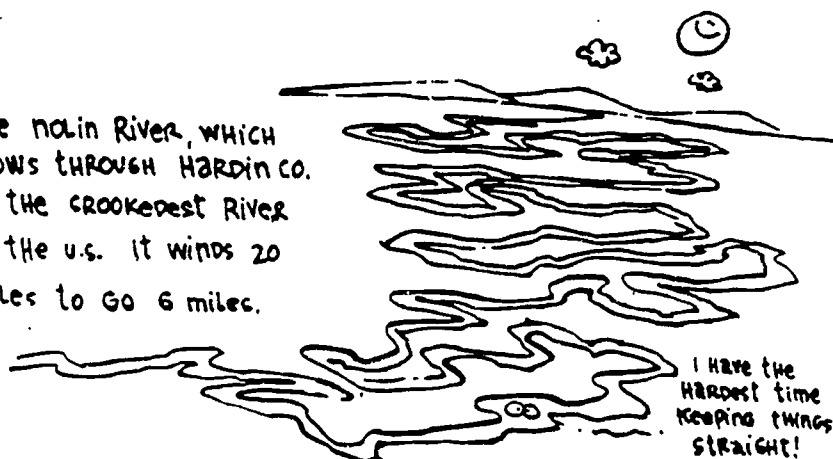
50.	Son of a Confederate	50.	_____
51.	U.S. President who was assassinated	51.	_____
52.	Color of grass + opposite of down	52.	_____
53.	Hold a rooster	53.	_____
54.	To give something, especially a piece of land	54.	_____
55.	Its county seat is the same as its name.	55.	_____
56.	Its county seat is the color of snow.	56.	_____
57.	Mother + opposite of stop + part of a fish	57.	_____
58.	The librarian in "Music Man"	58.	_____
59.	A brick layer	59.	_____
60.	A tiny fish + a payment.	60.	_____
61.	Its county seat has an old fort.	61.	_____
62.	Abbreviation for mountain + kids chew it + lady's name	62.	_____
63.	Bird + sled	63.	_____
64.	Sound of a gun + holds water	64.	_____
65.	To steal from her boy	65.	_____
66.	Television cartoon family	66.	_____
67.	What you do if you are afraid and shaking	67.	_____
68.	All fifty states belong to the	68.	_____



When SHERIFF JOHN T. ROACH, SHERIFF OF GRAVES COUNTY was KILLED in office, HIS WIDOW, LOIS ROACH, was appointed to take HIS place. On March 11, 1922 she became the first woman SHERIFF in the U.S.

- | | | | |
|-----|---|-----|-------|
| 69. | Its county seat has the name of a feline | 69. | _____ |
| 70. | Tell Lee to cut wood with a knife | 70. | _____ |
| 71. | To yell at someone who is far away | 71. | _____ |
| 72. | Between Boyle and Madison | 72. | _____ |
| 73. | Its county seat belongs to Russ | 73. | _____ |
| 74. | A tie in a rope | 74. | _____ |
| 75. | What a visitor does when he comes to the door | 75. | _____ |
| 76. | River that flows between U.S. and Canada | 76. | _____ |
| 77. | This rings as a signal to start class | 77. | _____ |
| 78. | Another name for Santa Claus | 78. | _____ |
| 79. | Famous explorer who went west | 79. | _____ |
| 80. | Another famous explorer who went west | 80. | _____ |
| 81. | A kind of fern | 81. | _____ |
| 82. | You challenge someone when you give this. | 82. | _____ |
| 83. | A song sung at Christmas | 83. | _____ |
| 84. | Discoverer of the North Pole | 84. | _____ |
| 85. | Confederate general | 85. | _____ |
| 86. | Between Hancock and Hardin | 86. | _____ |
| 87. | A gap and a river | 87. | _____ |
| 88. | Festive + a metal | 88. | _____ |

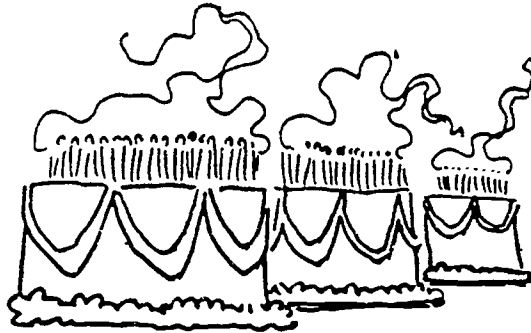
the Nolin River, which flows through Hardin Co. is the crookedest river in the U.S. It winds 20 miles to go 6 miles.



- | | | | |
|------|---|------|-------|
| 89. | First name of the Colonel
of fried chicken. | 89. | _____ |
| 90. | Male red neck | 90. | _____ |
| 91. | Tell your relatives to jump on one foot. | 91. | _____ |
| 92. | Jess is my girl. | 92. | _____ |
| 93. | ----- and Hardy | 93. | _____ |
| 94. | Suggest that we tell a fib | 94. | _____ |
| 95. | A drink made of honey | 95. | _____ |
| 96. | Pro baseball team + baby cow | 96. | _____ |
| 97. | He was a famous raider. | 97. | _____ |
| 98. | Horse-like animal in town | 98. | _____ |
| 99. | Wrestler's hold | 99. | _____ |
| 100. | Writing instrument + opposite of sharp +
a measure of heavy weight | 100. | _____ |
| 101. | To pull water sport equipment | 101. | _____ |
| 102. | A stone + king's home | 102. | _____ |
| 103. | Process of using oars | 103. | _____ |
| 104. | Unmarried women | 104. | _____ |
| 105. | She married Lincoln. | 105. | _____ |
| 106. | Only county beginning with D | 106. | _____ |
| 107. | Abbreviation for a type of mathematics | 107. | _____ |
| 108. | Two countries fighting one another | 108. | _____ |
| 109. | John was a famous movie cowboy. | 109. | _____ |



GARRARD COUNTY
is the BIRTHPLACE
OF CAREY A. NATION,
CRUSADER AGAINST
ALCOHOLIC BEVERAGES
in the early 1900's.



JOHN SHELL, WHO WAS SAID TO BE THE OLDEST MAN
IN THE WORLD, LIVED IN LESLIE CO. MS. SHELL WAS
BORN SEPT 2, 1788 & DIED JULY 6, 1922.

- | | | | |
|------|--|------|-------|
| 110. | Forest + car | 110. | _____ |
| 111. | Name of a French man who helped
America during the Revolution | 111. | _____ |
| 112. | First governor of Kentucky | 112. | _____ |
| 113. | MAC + break nuts | 113. | _____ |
| 114. | MAC + jumpy horse | 114. | _____ |
| 115. | MAC + without fat | 115. | _____ |
| 116. | He first produced cars
on an assembly line | 116. | _____ |
| 117. | Type of wrench | 117. | _____ |
| 118. | King of beasts | 118. | _____ |
| 119. | Makes clothing | 119. | _____ |
| 120. | Two U.S. Presidents had this name. | 120. | _____ |

BEST COPY AVAILABLE

CRAZY KENTUCKY COUNTIES
Answers

- | | | |
|----------------|----------------|-------------------------|
| 1. Wolfe | 41. Boyle | 81. Bracken |
| 2. Pike | 42. Carter | 82. Adair |
| 3. Campbell | 43. Casey | 83. Carroll |
| 4. Butler | 44. Boone | 84. Perry |
| 5. Fulton | 45. Larue | 85. Lee |
| 6. Clay | 46. Barren | 86. Breckinridge |
| 7. Graves | 47. Webster | 87. Cumberland |
| 8. Livingston | 48. Fleming | 88. Gallatin |
| 9. Marshall | 49. Floyd | 89. Harlan |
| 10. Russell | 50. Grayson | 90. Hickman |
| 11. Jefferson | 51. Lincoln | 91. Hopkins |
| 12. Madison | 52. Greenup | 92. Jessamine |
| 13. Monroe | 53. Hancock | 93. Laurel |
| 14. Jackson | 54. Grant | 94. Leslie |
| 15. Johnson | 55. Henderson | 95. Meade |
| 16. Kenton | 56. Letcher | 96. Metcalfe |
| 17. Anderson | 57. Magoffin | 97. Morgan |
| 18. Ballard | 58. Marion | 98. Muhlenberg |
| 19. Breathitt | 59. Mason | 99. Nelson |
| 20. Caldwell | 60. Menifee | 100. Pendleton |
| 21. Clinton | 61. Mercer | 101. Pulaski |
| 22. Crittenden | 62. Montgomery | 102. Rockcastle |
| 23. Edmonson | 63. Owsley | 103. Rowan |
| 24. Elliott | 64. Powell | 104. Spencer |
| 25. Estill | 65. Robertson | 105. Todd |
| 26. Green | 66. Simpson | 106. Daviess |
| 27. Bullitt | 67. Trimble | 107. Trigg |
| 28. Christian | 68. Union | 108. Warren |
| 29. Ohio | 69. Boyd | 109. Wayne |
| 30. Owen | 70. Whitley | 110. Woodford |
| 31. Oldham | 71. Calloway | 111. Fayette |
| 32. Hart | 72. Garrard | 112. Shelby |
| 33. Hardin | 73. Logan | 113. McCracken |
| 34. Franklin | 74. Knott | 114. McCreary |
| 35. Bourbon | 75. Knox | 115. McLean |
| 36. Washington | 76. Lawrence | 116. Henry |
| 37. Carlisle | 77. Bell | 117. Allen |
| 38. Scott | 78. Nicholas | 118. Lyon |
| 39. Bath | 79. Lewis | 119. Taylor |
| 40. Martin | 80. Clark | 120. Harrison (Johnson) |

INTERESTING KENTUCKY PLACE NAMES

Compiled by Kathy Crawford, Larue County Public Library
From Kentucky Place Names, by Robert M. Rennick

NAME AND COUNTY

Acorn, Pulaski
Asylum, Jefferson
Baptist, Wolfe
Bachelors Rest, Pendleton
Bearwallow, Barren & Hart
Beefhide, Pike & Letcher
Black Rock, Grayson
Brandy Keg, Floyd
Broad Bottom, Pike
Butterfly, Perry
Cheap, Greenup
Cottongin, Clay
Crummies, Harlan
Devil's Fork, Elliott
Fancy Farm, Graves
Frozen Creek, Breathitt
Goodnight, Barren
Happy, Perry
Hardmoney, McCracken
Hi Hat, Floyd
Horseshoe Bottom, Letcher
Kettle, Cumberland
Joy, Livingston
Mistletoe, Owsley
Mossy Bottom, Pike
Mummie, Jackson
Needmore, Ballard
No Creek, Ohio
Ordinary, Elliott
Pig, Edmonson
Rossum Trot, Marshall
Rabbit Hash, Boone
Skullbuster, Scott
Snap, Grayson
Standing Rock, Lee
Strawberry, Pulaski
Thousandsticks, Leslie
Tomahawk, Martin
Turkey Foot, Scott
Uno, Hart
Wild Cat, Clay

NAME AND COUNTY

Ages, Harlan
Baghdad, Shelby
Bandana, Ballard
Bear Creek, Cumberland
Beauty, Martin
Black Gold, Edmonson
Blue Hole, Clay
Brightshade, Clay
Bucksnot, Hancock & Hardin
Buzzard Roost, Nicholas
Consolation, Christian
Cow Creek, Owsley
Cyclone, Monroe
Dog Trot, Crittenden
Flat Fork, Magoffin
Fruit Hill, Christian
Goose Creek, Pike
Head Quarters, Nicholas
Hippo, Floyd
Humble, Russell
Licksillet, Logan
Log Lick, Clark
Marrowbone, Cumberland
Monkey's Eyebrow, Ballard
Mousie, Knott
Mud Lick, Monroe
Nonesuch, Woodford
Ono, Russell
Peeled Oak, Bath
Pigeon Roost, Clay
Pulltite, Hopkins
Rooster Run, Nelson
Smile, Rowan
Stamping Ground, Scott
Stop, Wayne
Summer Shade, Metcalfe
Tiptop, Magoffin
Torchlight, Lawrence
Tyewhoppety, Todd
Wax, Grayson
Wolfpit, Pike

Do all of these places still exist?

Which other interesting place names can you find?

How did these places get their names?

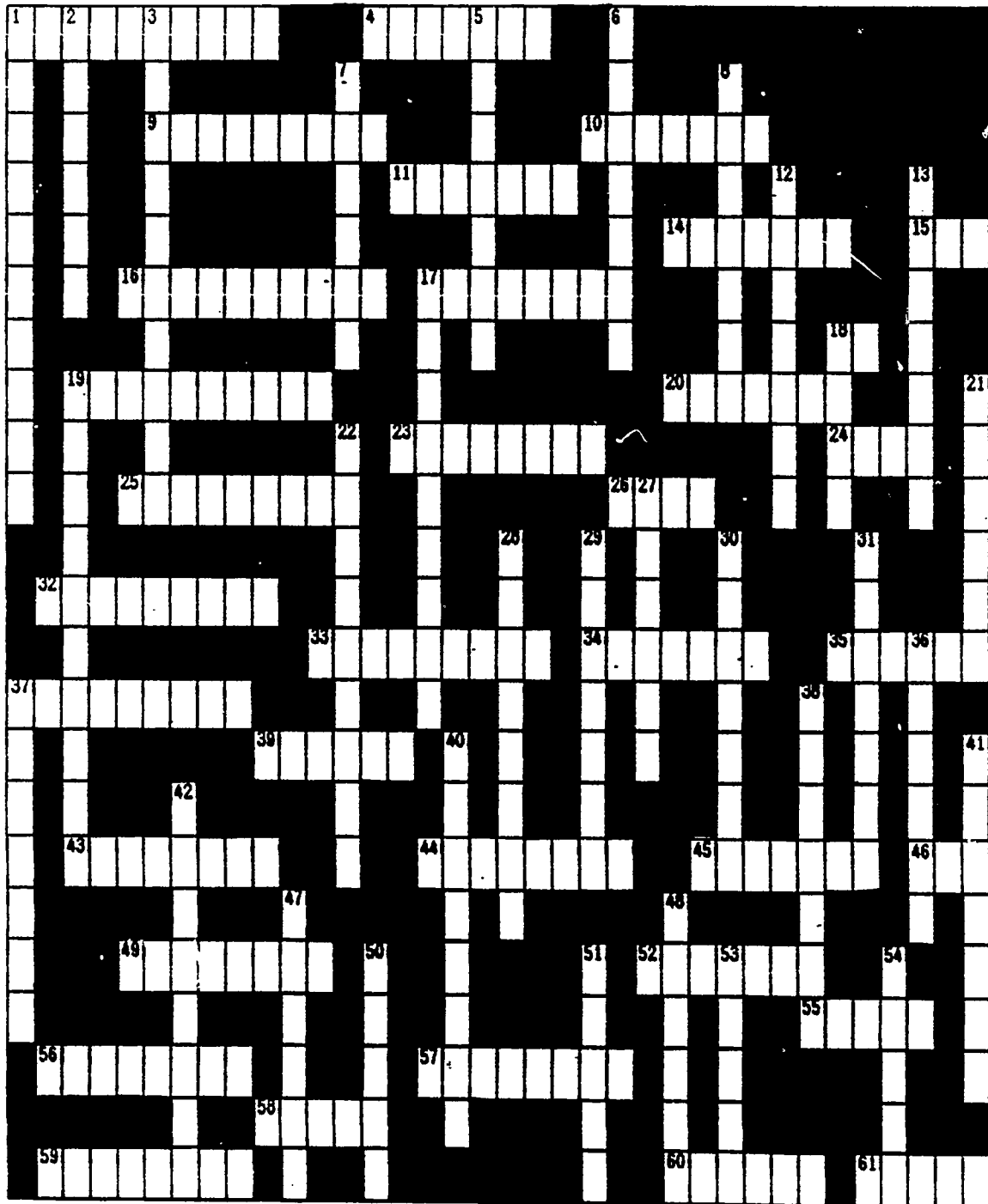
What interesting place names are there in your county?

Play imaginative games with the place name list. Which place names seem to go together? Example, Talcum in Knott County and Powderley in Muhlenberg County. Or, which place names are beans? Snap and Wax in Grayson County. Make up your own pairs.

Can you make up riddles using Kentucky place names? What about a funny song? Or a trivia game?



KENTUCKY COUNTIES



KENTUCKY COUNTIES

ACROSS

1. A gap and a river
4. A tiny fish + a payment
9. Name of a religion
10. Television cartoon family
11. Color of grass + opposite of down
14. Between Boyle and Madison
15. "My _____ Kentucky Home"
16. Father of our country
17. You can come across a baby cow here
18. Abbreviation for state
19. Abbreviation for mountain + kids chew it + lady's name
20. U.S. president who was assassinated
23. Famous forefather who wrote almanac
24. Kentucky's northern neighbor
25. Jess is my girl
26. She married Lincoln
32. Writing instrument + opposite of sharp + a heavy measure of weight
33. 3'rd President of the U.S.A.
34. Boy who met "ET"
35. MAC + without fat
37. To steal from her boy
39. Wrestler's hold
43. Festive + a metal
44. MAC + jumpy horse
45. Son of a Confederate
46. Confederate General
49. Police officer of a western town.
52. What you do if you are afraid and shaking
55. Process of using oars
56. Its county seat has the color of eyes
57. Mother + opposite of stop + part of a fish
58. Famous player "at the bat"
59. River that flows between U.S. and Canada
60. First governor of Kentucky
61. Famous explorer who went west

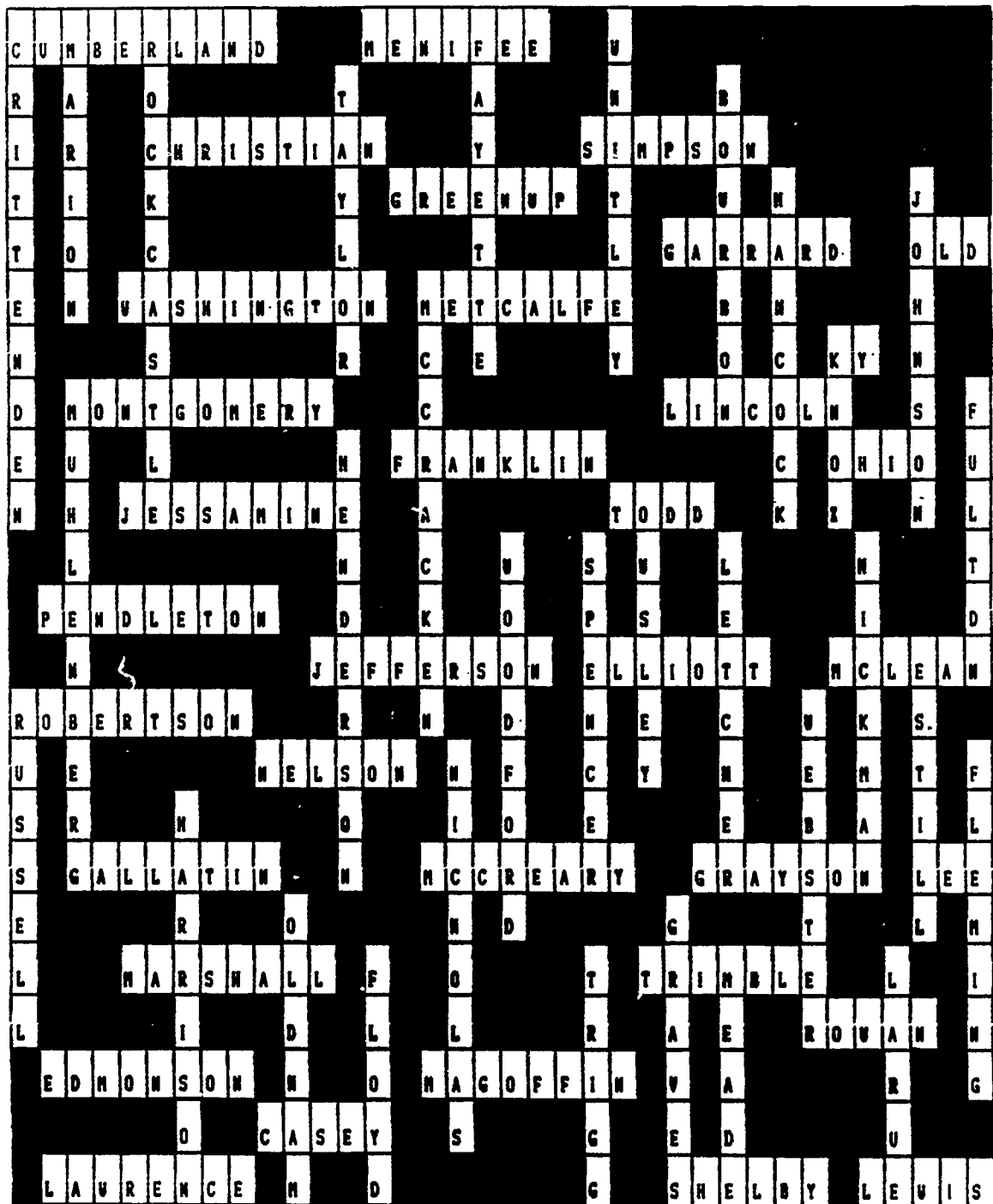
DOWN

1. Its county seat is another name for Mary
2. Librarian in "Music Man"
3. A stone + king's home
5. Name of a French man who helped America during the Revolution
6. Tell Lee to cut wood with a knife
7. Makes clothing
8. Famous Kentucky liquor
12. Hold a rooster
13. 17'th President of the U.S.A.
17. MAC + break nuts
18. What a visitor does when he comes to the door
19. Horse-like animal in the city
21. Inventor of the steamboat
22. Its county seat is the same as its name
27. Bird + sled
28. Forest + car
29. Unmarried woman
30. Its county seat is the color of snow
31. Male redneck
36. Vowel + moonshine maker
37. Cattle thieves do this
38. Name of a dictionary
40. Another name for Santa Claus
41. Its county seat includes its name
42. Two U.S. presidents had this name
47. Aged pork
48. People are buried there
50. First name of a famous boxer
51. Abbreviation for a type of mathematics
53. A drink made of honey
54. French for "the street"

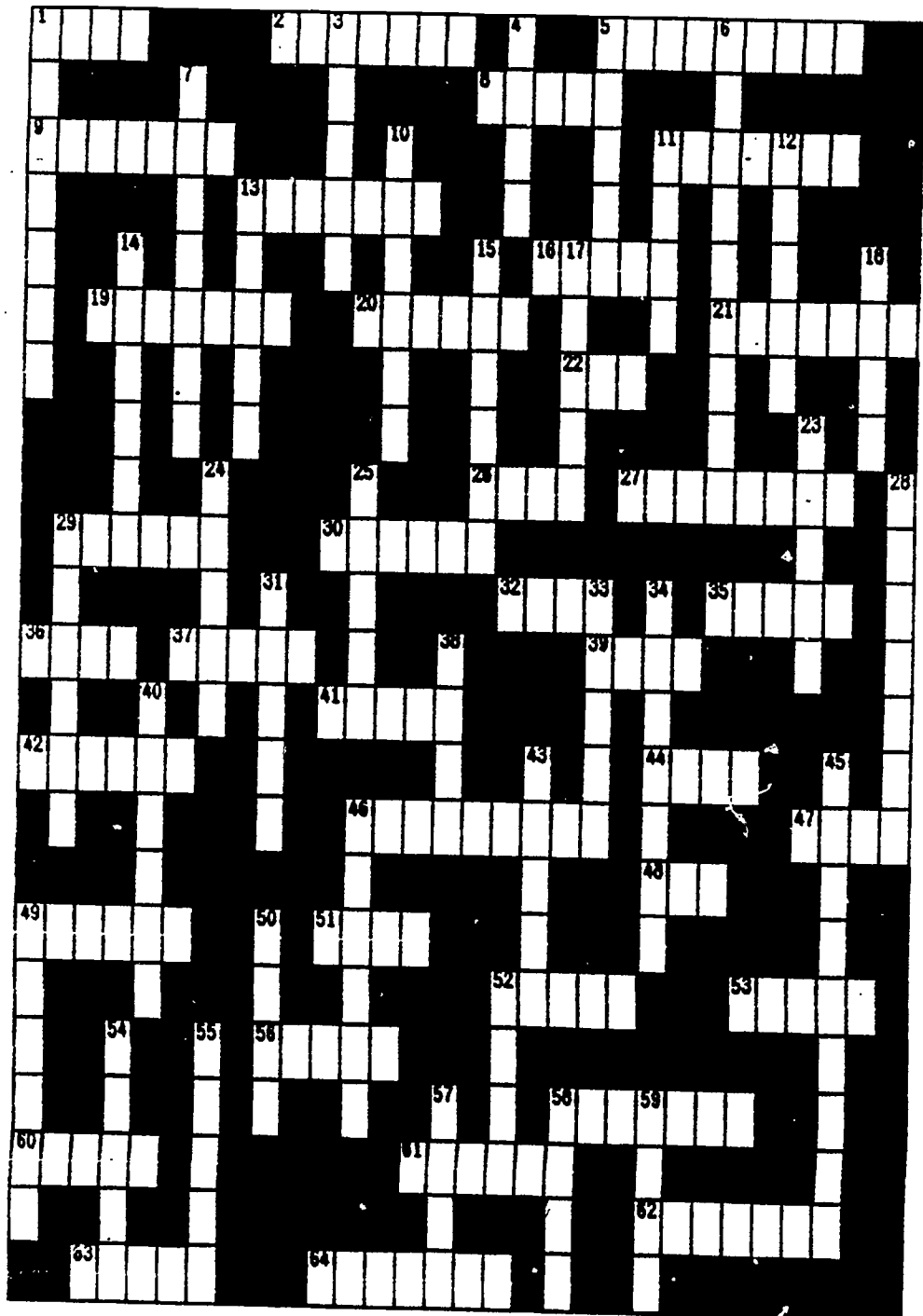


TRIGG COUNTY HAS MORE
than 500 CEMETERIES
within its BORDERS!

KENTUCKY COUNTIES Answers



KENTUCKY COUNTIES AND MORE



KENTUCKY COUNTIES AND MORE

ACROSS

1. _____ Hunt Morgan; rebel raider
2. Largest city in western Kentucky
5. The _____ State
8. Type of Kentucky farm
9. "Clint" is short for this county
11. To pull water sport equipment
13. 4'th President of the U.S.A.
16. Another famous explorer who went west
19. Only county beginning with D
20. Its county seat has an old fort
21. _____ Bridge State Park
22. The Cumberland ____; famous route
26. In debt to someone
27. State Bird
29. 5'th President of the U.S.A.
30. Two counties fight each other
32. State fish
35. The _____ of Louisville steamboat
36. Louisville basketball coach
37. To give something, especially a piece of land
39. Bricks are made of it
41. Famous horse-race:
The Kentucky _____
42. _____ and Hardy
44. River forms state's northern border
46. Capital of Kentucky
47. Louisville Sluggers
48. Great heavyweight boxer
49. To become solid
51. Mined mineral abundant in Ky.
52. He first produced cars on an assembly line.
53. Seat of Bourbon County
56. Ky. folk singer John Jacob _____
58. A leading industry in Kentucky
60. Type of wrench
61. U.S. President who liked peanuts
62. Derby parade
63. All fifty states belong to this
64. Last name of famous Colonel

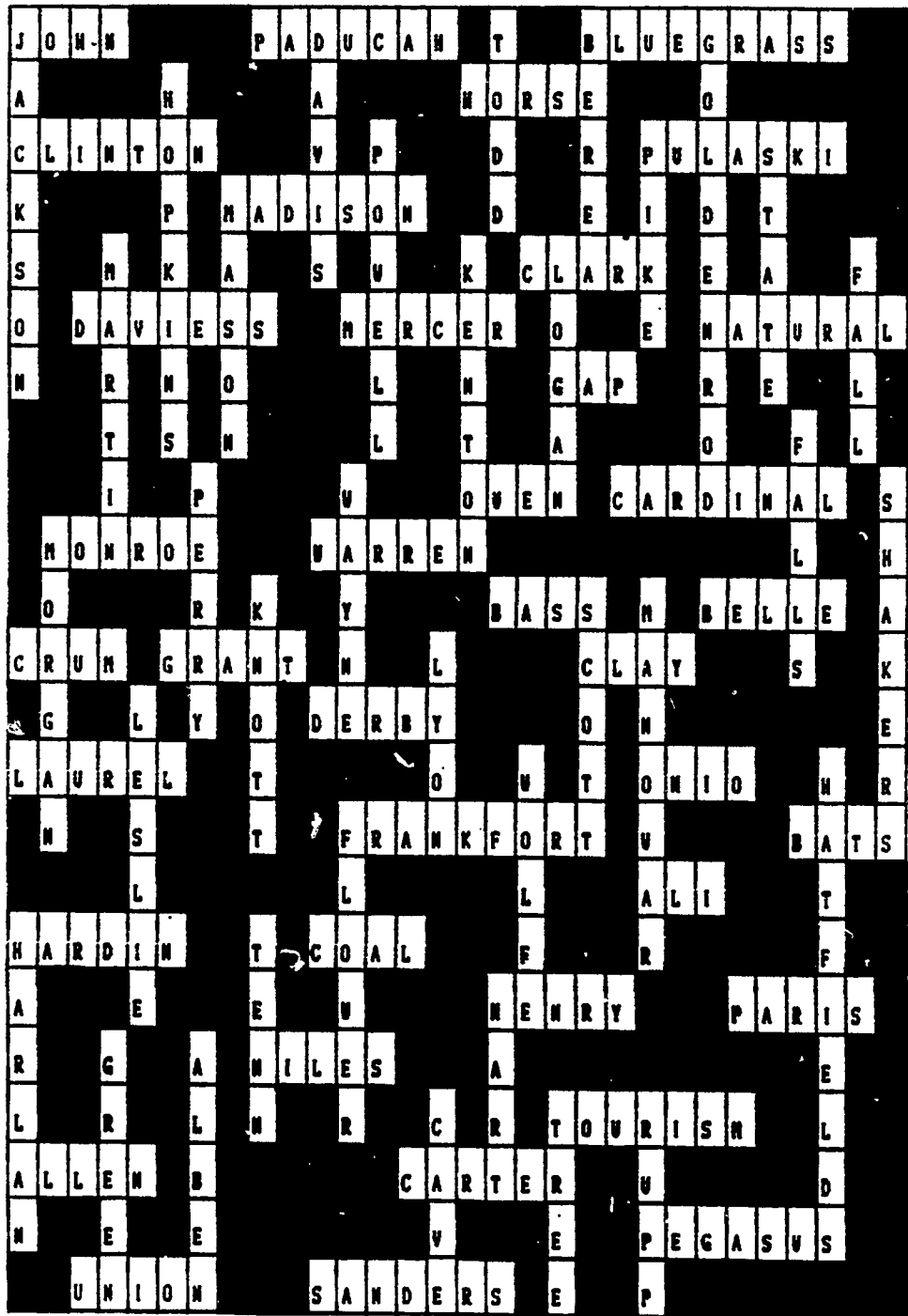
DOWN

1. 7'th President of the U.S.A.
3. President of the Confederacy
4. Mary ____; Lincoln's wife
5. Site of Boone Tavern
6. State flower
7. Tell your relatives to jump on one foot
10. Sound of a gun + holds water
11. Name of a fish *
12. Kentucky became this in 1792
13. A brick layer
14. Bird
15. Kentucky pioneer (not Boone)
17. Its county seat belongs to Russ
18. State motto: "United we stand, divided we ____."
23. Cumberland _____
24. Discoverer of the North Pole
25. John was a famous movie cowboy
28. Their largest colony was at Pleasant Hill, near Harrodsburg
29. He was a famous raider
31. A tie in a rope
33. "He got off _____ free."
34. Famous horse: _____
38. King of beasts
40. Suggest that we tell a fib
43. Red Riding Hood was afraid of him
45. Feuded with McCoys
46. Goldenrod; the State _____
49. First name of the Colonel of fried chicken
50. Ky's. southern neighbor (abbr.)
52. Most important organ of the body
54. A color
55. Barkley, Truman's Veep
57. Mammoth _____ National Park
58. Kentucky Coffeetree; the State _____
59. Legendary UK basketball coach



the OFFICIAL
state BIRD
is the
CARDINAL.

KENTUCKY COUNTIES AND MORE
Answers





396

Kentucky Bicentennial Reading Log

395



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Date

